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LITERATURE

With a Show through Southern Africa, and Personal Reminiscences of the Transvaal War. By Charles Du Val. 2 vols. (Tinsley Brothers.)

MR. DU VAL is modestly content with the humble title of a "showman," but in that character he saw more of the country than any other recent visitor from England has done, and, in addition to his other experiences, he had the good or ill fortune to be shut up in Pretoria during the war in the Transvaal. Unfortunately Mr. Du Val has been too ambitious in the use of his materials. If he had studied the art of compression, and omitted mere trivial gossip, he might have produced a much more readable book. He tells a few good stories; but, as a showman, he apparently considers himself bound, in season and out of season, to be facetious.

There is little in Mr. Du Val's account of the Cape colony proper which calls for notice, but he has given an excellent description of Kimberley, with its wonderful diamond mines, its motley population, its busy streets, and the strange life which centres in this "city of iron dust-bins," so called because it is almost entirely built of galvanized iron. Mr. Du Val pays a tribute to the decorous conduct of the diggers at the theatres, and to the absence of rowdiness and intemperance in public places. The most common offence is represented by the letters I.D.B. (illicit diamond buying). Under the stringent laws in operation only persons duly licensed are allowed either to sell or to buy diamonds; but there is reason to believe that quantities of diamonds are abstracted from the mines and fraudulently disposed of. When Mr. Du Val visited the gaol at Kimberley he found that the principal white prisoners were those who had been convicted of illicit diamond buying. Among them was a well-known broker, whom he had several times seen an occupant of his stalls at the theatre, "and whose former irreproachable white shirt-front, rings, studs, and faultless evening suit marked a decided contrast to the moleskin trousers, grey jacket, and hob-nailed shoes he was wearing." Mr. Du Val does not refer to the recent report of the Select Committee of the Cape Legislature on this subject; but the evidence taken during that inquiry fully justifies his statement that the laws for the regulation of the trade in dia-

monds are "evaded daily, one might say hourly." It is estimated that the value of the stolen gems amounts to two millions sterling per annum. Many of the receivers are perfectly well known, and include several persons of "social position," one of whom, the bearer of a foreign title, was described by a witness before the Select Committee as "a man thoroughly well educated, of most agreeable manners, and pleasing address." The Committee, like Mr. Du Val, appeared to be unable to suggest any effectual remedy. The facility with which the diamonds may be passed from hand to hand, and the impossibility of identification, make this species of crime as difficult of detection as it is undoubtedly fascinating to those who engage in it.

Mr. Du Val entered the Orange Free State by crossing the Modder in a box which, being slung over a rope, was drawn to the opposite bank of the river. At Bloemfontein he observed that the names of many of the streets were English, and certainly English ecclesiastics have done all in their power to Anglicize the town. He was charmed with President Brand's "modest demeanour and quiet affability." He was equally impressed with the ability of the judges, and with the great educational advantages which Bloemfontein offers to the youth of both sexes. In the Free State, where the farmers rule the Volksraad, everything appears to be taxed except land. Mr. Du Val had to pay 15*l.* for a licence before he was allowed to give his entertainment. He says:—

"Hotel and billiard licence runs up to 75*l.* per annum. Doctors, lawyers, traders, all pay heavy licence fees, while the Boer stalks abroad over his thousands of acres, and, pushing his hands deeply into his capacious pockets, jingles his coin therein with the satisfied air of a man who does not care where they get the money to govern with so long as they don't get it out of him."

Mr. Du Val touches here and there on the native question. The Zulu war was still fresh in the public recollection, and when he was in the Free State he had to listen to some frank but disagreeable criticisms on the conduct of that campaign. A Dutch blacksmith said to him:—

"The Boers know how to fight the Kaffirs on horseback, sir, with a good rifle to bring them down, and a good horse to get away on if you're hard pressed. Look at your troops, hampered with all their baggage: pooh, they don't move without bringing the barracks with them."

The blacksmith's unfavourable opinion of the English mode of conducting military operations seems to have been made with some reason; for only a short time previously Mr. Du Val had seen a volunteer bound for Basutoland, who carried with him a bedstead and bedding, a foot-bath, a fishing-rod, and other impedimenta more suitable for a pleasant picnic than a campaign in a mountainous country.

Mr. Du Val visited the Lovedale Institution, where the Kaffirs are instructed in every kind of mechanical trade, such as waggon-making, smith-work, joinery, and printing. The success which has attended this experiment to elevate the native race has been most encouraging. Mr. Du Val says:—

"An immense amount of practical work is got through at this institution, which possesses

a telegraphic wire to Grahamstown, with a Kaffir operator, who told me he had learned the Morse system in four months, and gave a sample of his knowledge of the instrument by reading and replying to a message while we were in the office. Lastly, I saw the books of the institution, and being told that they were kept by a European and a Kaffir, I was asked to say who were certain entries by. I naturally selected the best and least interlined and altered as the European's, and was wrong, the Doctor gently intimating that the Kaffir was rather the 'Baas' in the matter of book-keeping. 'He came to us a boy clad in an old shirt and nothing else, and there he is,' said Dr. Stewart, with something like subdued satisfaction in his tones; and I felt bound to admit that he had something to show in favour of his theories respecting the future of the black man. We went to the dining-hall to witness the inmates assembling for 'supper.' There they filed in, Basuto, Fingo, Tambookie, clad in European costume, all orderly, taking their places in the common hall with perfect decorum, rising as with one effort when a signal bell rang, and joining in an evening hymn before attacking the meal porridge smoking in their pannikins."

Mr. Du Val visited the Transvaal shortly before the outbreak of the war. At that time there were many warnings of the impending strife; but the officials at Pretoria did not believe that the Boers would fight, and Sir Owen Lanyon repeatedly told Mr. Du Val that "the Boers would not stand against the redcoats." He had not long to wait to see how erroneous was this prediction. A short time after his arrival Col. Anstruther's regiment was destroyed at Bronker's Spruit, and the inhabitants of Pretoria had to go into laager. The town was evacuated on December 22nd, 1880, and its population, amounting, all told, to about 3,700 souls, crowded into the military camp outside. Every one was put on rations, the women being assigned half the men's share of provisions, and the children under twelve half the portion of the weaker sex—a regulation which made parents extremely anxious to convince the authorities that their children were older than they looked. As Mr. Du Val was deprived of any immediate opportunity of utilizing his entertainment, he determined to make the most of his time in a journalistic capacity. He obtained leave of the acting commander of the garrison, Lieut. -Col. Gildea, to be numbered among that officer's personal staff, and, being thus favoured, saw most of the petty fighting that went on outside the camp until the proclamation of peace destroyed all chance of an encounter on a large scale. Those who have not read similar narratives will be interested in his description of the domestic arrangements quickly improvised, and will enjoy the rough-and-ready verses in which he pictures Christmas Day, 1880, as spent under canvas and between waggon-wheels. On Christmas Day the first number of the *News of the Camp* appeared. This was a tri-weekly journal, printed in and issued from an establishment consisting of a waggon and a bell tent, but with the plant of the *Transvaal Argus*, which had been brought to the camp from Pretoria for better security. Mr. Du Val was editor-in-chief, assisted by Mr. Deecker, the proprietor of the *Argus*. Forty numbers of this little sheet were struck off, and when the war was over the Dutch edition of *De Volkstein*, the Boers' organ, helped in the com-

pletion of No. 40, and the bound files were preserved as mementoes of the investment of Pretoria. The specimens of journalistic humour given in Mr. Du Val's book do not tempt an extract; but in the circumstances in which this paper was produced a little fun goes a long way.

Mr. Du Val found the Transvaal Dutch a "most curious people." After one of the skirmishes near the camp a messenger from the Boers came forward with "a very soiled white rag" in his hand as an emblem of truce, and walking right up to the English colonel,

"without the smallest symptom of feeling of any kind, either fear, sorrow, or dislike, extended a brawny and not too clean paw, and asked him 'how he was.'"

On another occasion Mr. Du Val, anxious to convey to his wife in England news of his safety, availed himself of a Boer messenger, who visited the camp under a flag of truce, to send an open letter, enclosed in a note to Commandant-General Joubert praying him to let the epistle be sent on. In a few days the letter was returned with a most discourteous message. Against this, however, may be set Joubert's letter to Mrs. Gildea, whose husband, the commandant of Pretoria, had been wounded in action. Joubert, under the erroneous impression that the wound had proved fatal, wrote this lady an exceedingly polite letter, regretting her husband's death, and offering a safe conduct to Natal for herself, servants, and luggage. Col. Gildea himself replied, and expressed a hope that he might "be able to return the Dutch commandant's widow a similar compliment." The following description of the military cemetery outside Pretoria will excite mingled feelings:—

"Rude attempts had been made to form crosses on the graves by the placing of lines of stones, and the planting of a few flowers had even been essayed; but in most cases, beyond this there was nothing to denote that beneath the unsightly mounds of earth lay the men and boys whose lives had been sacrificed in this miserable struggle. One of these graves, however, arrested my attention. It had heaped over it withered and withering flowers and rudely constructed wreaths; and, as unfortunately will happen in the most serious of places, a ridiculous effect was produced by bunches of these decaying flowers being placed in old preserve jars, the glittering trade labels of which, with their distinctive appellations of 'Strawberry Jam,' 'Red Currants,' &c., were quite too prominently displayed, and immediately met the eye, to the detriment of any feelings of passing sentiment. Worse than all, one bunch of flowers was upheld in the body of a brandy bottle, the bottom of which had been knocked out to form a 'bouquet-holder,' and the neck pushed into the earth, inverting its 'Three-Star' label, and suggesting all sorts of incongruous things, all of which were foreign to serious thoughts. A more desolate-looking, ill-kept graveyard it would have been hard to meet with."

As the chronicler of the principal events which took place at Pretoria during the investment of that town, Mr. Du Val has made a real contribution to the history of the Transvaal war; and his unflinching good humour, as well as the evident candour and truthfulness of his narrative, will dispose the reader to regard with an indulgent eye his numerous eccentricities of style. The work is illustrated with wood engravings.

Diaries and Letters of Philip Henry, M.A., of Broad Oak, Flintshire, A.D. 1631-1696.
Edited by Matthew Henry Lee, M.A.
(Kegan Paul, Trench & Co.)

THE name of Matthew Henry is familiar to all who take any interest in English Protestant theology. His writings have influenced the thoughts of multitudes in England and America who have never heard the name of his father Philip Henry. Yet it is not improbable that if we could have known the two men, most of us would have been more attracted by the father than the son. It is clear from everything we know about him—and much has been preserved—that Philip Henry was not only a most devout man, but also one who spent his life in doing good according to the measure of knowledge that he had. That measure will seem but limited to those who read his simple diaries; but it should ever be borne in mind that he lived in a time of the fiercest controversy upon points of faith and practice which almost all of us have now come to consider either insoluble or not worth contending for. To Philip Henry every word of the sacred books was the word of God, from which it was necessary that a Christian man should make out a scheme of salvation. Questions of historical perspective, authorship, and genuineness of text never haunted the minds of the men of his day. If such thoughts had crossed them they would assuredly have been cast on one side as temptations of the spirit of evil.

Though a Puritan by education and strong conviction, Philip Henry was in political opinion a Royalist. In a certain way, indeed, he seems to have held the theory of the divine right of kings. This may, perhaps, be accounted for by the fact that his family was connected with the royal house by personal service. His father was Keeper of the Royal Orchard, and he himself was born within the Palace of Whitehall in 1631. We have no very clear notion of what was, in those days, the social position of an orchard keeper. It was certainly not servile, for Henry's family and connexions were those of gentle blood. He received his early education at Westminster School, and proceeded to Christ Church, Oxford. He had permission to go to spend the Christmas of 1648 with his father at Whitehall, and seems to have remained there for the whole of January, for he tells us:—

"I saw the beheading of King Charles I..... I stood amongst the crowd in the street before Whitehall gate, where the scaffold was erected, and saw what was done, but was not so near as to hear anything. The blow I saw given and can truly say with a sad heart; at the instant whereof, I remember well, there was such a Grone by the thousands then present as I never heard before and desire I may never hear again."

Though he disapproved of written services and observing fasts and holidays, there is evidence in the latter pages of his diary that year by year, as the 30th of January came, he meditated on and prayed over what he held to the last to have been a great national sin. He seems to have acted as a religious minister some time before taking orders, but received Presbyterian ordination in 1657 as minister of Worthenbury, in Flintshire. From this living he was ejected on the passing of the Act of Uniformity, and retired to a property called Broad Oak, which

he held in right of his wife. Philip Henry had little of the suffering to undergo which fell to the lot of so many of the ejected, as he had ample means of living without church preferment, and his views were of so moderate a character that they did not produce useless conflicts with the civil power as represented by the neighbouring deputy-lieutenants and justices of the peace. He was in custody on several occasions on groundless suspicions, but seems always to have been treated with respect. In 1688 James II. caused his name to be inserted in the new commission as a justice of peace for Flint. His orders were not even then acknowledged, but he was described as Philip Henry, Esquire. He believed himself unfit to discharge the office, and never qualified by taking the oaths. We have no evidence for the opinion, but it is not improbable that he declined the honour because he was not recognized as a "clerk."

There is little that is amusing in Henry's diaries. They will be carefully read by two classes of persons: those who are interested in the history and genealogy of the families of the diarist's neighbourhood, and those who are anxious to make out what were the feelings of the Nonconformists during the dark period of the restored Stuart monarchy. For both these purposes Henry's notes are of considerable value; but there is little local colour and hardly any picturesque touches to render them of interest to the outside world. That Henry was God-fearing and upright in no ordinary measure is evident; but this shows itself by a constant use of Scripture language, or language moulded on Scripture, which is very wearying to the reader. It is useful to have all this surplusage of words given in full, for no one has ever doubted Henry's sincerity, while it was until recently a fashion with inconsiderate people to maintain that some of his more illustrious contemporaries indulged in this habit for purposes of deception. It is, in fact, a literary blemish, not a moral fault, to which parallels may be found in very distant times and countries. The morals on Job of St. Gregory the Great are written in much the same style. If rendered into seventeenth century English much of them might pass for the original work of an English Puritan. Much of the literature produced in Germany between the decline of the Reformation movement and the revival in the last century is spoilt by a similar fancy, only the Germans decorated their pages with scraps of Latin, not with Biblical English.

Though Henry was certainly among the more moderate of the Nonconformists, he held opinions which now seem strange to men of all parties. He had an earnest conviction that taking a dead body into church before burial was a superstitious vanity; and on a certain occasion where this was done at the funeral of a young girl he felt it to be his duty to protest at the side of the grave. "Those that were present," he says, "were divided *pro* and *con*," the refuse rabble for it, the sober, serious persons of the place against it. It raised a great storm of dust at the time." No doubt it did, and surely Philip Henry showed bad taste in selecting such a time for his protest. By "the refuse rabble" he probably meant the labouring folk.

Their feeling was natural. When for sanitary reasons a clergyman has found it to be necessary to refuse to permit the bodies of those who have died from infectious maladies to be taken within the walls of the church, a strong protest has sometimes been made. So deeply has an immemorial custom fastened itself upon the imagination at Worthenbury, it seems that it was the practice sometimes to have the church service before daybreak. Henry says that it was an old custom, of which he knew not the grounds. We should have imagined that it would have drawn down a rebuke; but he finds no fault at all—rather, indeed, approves, as it would seem—because a passage in Tertullian showed him that the early Christians did the like. All practices of the early Christians do not meet with equal toleration. The sign of the cross in baptism is frequently mentioned, and never, as far as we have observed, without some form of protest. Though full of prejudices, Henry's feelings were in the main sound, except where they had been perverted by the distempered state of the times in which his lot was cast. A certain Mr. Owen, a clergyman at Wrexham, was accustomed to administer the holy eucharist on one Sunday to the gentlefolk and on the next to the poor: this Henry rightly stigmatizes as "very irregular." We wonder whether Mr. Owen had heard of, and was imitating as far as he dared, the practice of those Livonian priests who refused the eucharist altogether to the peasants because they were badly dressed.

Under the year 1681 we meet with a very late instance of burial without a coffin. Coffins were the luxury of the rich in the Middle Ages, but it is surprising to find a man of some social position buried without one in the reign of Charles II. Lieut. Williams, of Llangollen, had been a prisoner for nonconformity, and it seems died excommunicate—nevertheless, he was buried in the churchyard; but the commissary of the diocese, hearing of it, ordered the body to be taken up. This was done after ten days, and in Henry's account it is stated that no coffin had been used. This would seem to have been an act of lawlessness on the part of the authorities. That burial might have been refused is certain, but exhumation is quite another matter.

The Fowler in Ireland; or, Notes on the Haunts and Habits of Wildfowl and Sea-fowl. By Sir R. Payne-Gallwey, Bart. (Van Voorst.)

MORE particular than Folkard's 'Wild Fowler' and free from the antiquated details which cumber Col. Hawker's book, dear to our fathers, this treatise cannot fail to prove of service to the Irish sportsman. To an ordinary man the miseries attendant upon shooting wildfowl from a punt outweigh the pleasures. The drawbacks to the wildfowler's pleasure are incessant and serious. To say nothing of lying for hours together in the bottom of a low punt in snow or rain, with intense frost, it may be, overhead and a leak in the bottom of the punt by which the sportsman is wetted to the skin without the possibility of escape, a false movement may terrify the "bunch" or "gaggle" towards which he has been working with endless

precautions, and he has the mortification of seeing the birds rise before him well out of shot. Suppose, however, that he obtains a shot with his punt-gun and prostrates some forty or fifty ducks near a long range of mud-banks. Forthwith he has to put on mud-pattens and chase through ooze and water the crippled victims. Meanwhile his punt may drift off, to say nothing of the perils of his being swamped in her by a heavy sea when in pursuit of his quarry or as he attempts to bring her to land. Then the more serious danger must be taken into consideration of being shot by a rival gunner taking his punt in the faint light for a company of wildfowl. Even when the punt is safely beached and the sportsman trudges wearily homewards, the white cap which he wears may bring him into peril. Rheumatism, induced by the rain or by exposure while wet from fresh water, is tolerably certain to lay a heavy hand upon him in middle life. Truly the devoted wildfowler's breast must be bound with proverbial *robur et æs triplex* before he can bring himself not only to face these troubles, but even to enjoy them.

Sir R. Payne-Gallwey comes to his help on every point which can possibly be doubtful. The complicated system of taking wildfowl by means of a decoy is admirably explained by the aid of views and diagrams. Gervase Markham was a great advocate of netting birds in the seventeenth century. The mode of netting plover at present followed is here lucidly set forth; and the still more curious plan of taking the bean goose in pitfalls—a device, we believe, unknown save in Ireland—is fully described. But the bulk of the book treats of wildfowl shooting by means of a punt-gun, when the fowler steals upon his prey in the shallow estuaries of Ireland or on extensive reaches of mud, as our own gunners do at Poole or Lymington. If the scholar be ambitious of paddling up to fowl in the open sea or among ice in deep water, here are ample directions for him to indulge his taste. The author advises a double punt, and gives with much detail and many figures every particular of its construction, dimensions, and conveniences for shooting. The guns used in it, both punt and shoulder, are also discussed, tables of weights and charges given, and the reader instructed on the newest inventions in the way of mud-pattens, gun-rests, and crutches, spur-straps, rudders, and a multitude of other necessities. When with extreme care the neophyte has worked within shot of the unsuspicious fowl, he should not pull the trigger at over sixty yards distance; fifty is better, and seventy the extreme range. There must be no dwelling on the aim, and the gun should be discharged when "the fowl are on their last legs," as the technical expression runs, that is, when just about to rise as the tide encroaches upon their mud-flat. A bunch of raisins is commended as an excellent substitute for sherry and sandwiches at lunch when thus engaged in shooting birds. As for the expenses of shore punting, Sir R. Payne-Gallwey's book is intended mainly for amateurs who will not calculate too nicely the cost of their amusement. Professionals should remember that wildfowl sell at a low figure in Ireland, and that five pounds at least per month must be made before any gain can be expected. About

1,000 wildfowl during the season would have to be shot to ensure this sum, whereas 600 or 700 fowl during the season may be considered a first-rate bag with a double punt and attendant boat to boot.

Leaving these details, a naturalist will be pleased with the descriptions of the many singular habits of wildfowl during fog, while feeding, in a frost, or when acting as sentries to the main body—descriptions due mainly to the author's own observation. A knowledge of wind and weather and of the characteristics of fowl is indispensable to the gunner, who has to work his way up to the wildfowl, instead of waiting, like the wildfowl shooter on land, for the birds to come to him. Every lover of birds will enjoy the first half of this book, in which the author treats consecutively of all the wildfowl, shore birds, and even hawks, owls, and eagles of Ireland. Thus it becomes a fit companion for the histories of Thompson and Patterson on the ornithologist's shelf. The Irish synonyms for the different shore birds and wildfowl are exhibited at p. 23 in a useful table, while their gastronomic merits are assessed for the benefit of gourmands. We agree with the high estimate which the author sets on the golden plover. No better bird flies. Among the ducks the pintail is given the first place, while the shoveller, teal, wild duck, mallard, and wigeon follow by successive stages of merit. Hawker advises skinning the divers and rank fish-eating fowls for the table; our author suggests that an onion, a walnut, or milk be placed inside before roasting the bird. A Brent alone among the geese, and that a young one, should be served up whole; the rest are only fit for "giblet soup." As a general rule wigeon are the ducks which chiefly fall to the Irish gunner. Out of 1,500 wildfowl shot by our author in the severe season of 1880-81, 1,200 were wigeon. The bird breeds in several localities of Ireland. Fifty were shot at one discharge of a punt-gun in our author's knowledge. A few more statistics may be added to show the character of sport in the sister island. The heaviest bag which Sir R. Payne-Gallwey mentions on the tide consisted of 106 teal. This was on a southern estuary. The best day's sport was one in which he participated, when 139 duck and wigeon were killed off the west coast.

The first half of this book is so valuable that we have not lingered long over the technical details of the other half. It interests a limited class of readers, the punt-gunners; whereas the former portion will be acceptable to every lover of the country, and its correctness has been ensured by calling in the aid of Mr. Harting. By its help every one can familiarize himself with the water-loving birds of Ireland, and they are as numerous at certain times as the clouds of wildfowl with which Drayton and Pennant peopled the Lincolnshire fens in those good old times for gunners before drainage and high farming changed the face of the country. How careful an observer our author is may be gathered from his account of the heron's mode of feeding. Equally keen remarks will be found on most of the waterfowl which he describes.

"On seizing his prey, if a fair-sized eel or fish, he rarely bolts it at once, as will a sea-gull, but

solemnly stalks to the shore, and, laying it down, regards it for a few seconds; if struggling, he beats it against the ground, then takes it head first. A heron will prey upon birds and small animals. I have known them pick both young ducks and waterhens out of the nest, the parents helpless to defend their progeny against the sedate plunderer. A heron is a slow mover, and could never follow a mouse or bird, but stands so still and looks so inanimate, that they often come within his reach. He then never misses, and calculates the range of his stroke to an inch. He seizes with the very point of the bill; then slides the fish up his beak by raising the head, runs it down again after one vice-like squeeze to the ground, or, if small, turns its head towards him and gulps it there and then."

The whole of this description might serve as a commentary on the Bengalese proverb, "The heron looks like a saint—until the fish comes."

After what has been said it is needless to recommend this book to sportsmen and naturalists. The author has bestowed conscientious pains upon every detail of his subject, and it must long remain the indispensable mentor of the Irish wildfowl shooter. It is unfortunate that more care was not spent upon the graces of style. Indeed, the grammar is occasionally chaotic. Even a boy in the sixth standard would be fairly puzzled at the following sentence (p. 339): "In a small, safe, land-locked harbour you know well, and whichever way you point must strike the shore, instead of a possible cruise seaward, is, of course, a different matter." One more example will show that in a serious recital—the accidental shooting of a wildfowler owing to a comrade's taking his punt for a company of birds—Sir R. Payne-Gallwey's neglect of the Muses has resulted in a peculiarly ludicrous and Hibernian catastrophe: "That winter's night the fowler in question towed astern of him a punt with a dead man in it, slowly threading his way in the dark through tortuous channels to the shore."

Mes Souvenirs. By Théodore de Banville. (Paris, Charpentier.)

M. DE BANVILLE is the poet of artifice and the artificial. For him the stage is the only world; there is no nature so natural as that depicted on the boards; there is no humanity so human as that which the actor puts on with his wig. For him the flowers grow plucked and bound into nosegays; passion has no existence outside the Porte-Saint-Martin; the universe is a place of rhymes and rhythms, and the human heart a supplement to the dictionary. He delights in babbling of green fields, and Homer, and Shakspeare, and the Eumenides, and the "rire énorme" of the 'Frogs' and the 'Lysistrata.' But it is shrewdly suspected that he loves these things rather as words than as facts, and that in his heart of hearts he is better pleased with Pierrot and Columbine than with Rosalind and Othello, with the studio Greece of Gautier than with the living Hellas of Sophocles. Heroic objects are all very well in their way, of course. They produce superb effects in verse, and they are of incomparable merit considered as colours and jewels for well-turned sentences in prose. But they have no real existence as ideas; their function is purely verbal; they are the raw material of the outward form of poesy, and they come into being for

no other end than to glorify a climax, to adorn a refrain, to sparkle and sound in odes and rondels and triolets, to shine and tinkle and chime all over the eight-and-twenty members of a fair ballade! That this is not by any means an exaggeration of M. de Banville's attitude towards man and nature there are half a dozen volumes—'Les Cariatides,' 'Le Sang de la Coupe,' 'Rimes Dorées,' 'Trente-Six Ballades Joyeuses'—of brilliant workmanship to prove. And the odd thing is that to a theory of art and life that can be thus whimsically described we are indebted for some of the best writing of modern times. M. de Banville has very little sympathy with fact, whether heroic or the reverse, whether essential or accidental; but he is an artist in words and cadences, and an artist of the rarest type. He writes of "Pierrot, l'homme subtil," and Columbine, and "le beau Léandre," and all the marionettes of that pleasant puppet show which he mistakes for the world, with the rhetorical elegance and distinction, the verbal force and glow, the rhythmic beauty and propriety, of a great poet; he models a group of flowers in wax as passionately and cunningly, and with as perfect an interest in the process and as lofty and august a faith in the result, as if he were carving the Venus of Melos, or scoring the minor Symphony, or producing 'King Lear' or the 'Ronde de Nuit.' He is profoundly artificial, but he is naïve and simple and even innocent in his artifice; so that not only is he seldom or never offensive, but he is often interesting and even affecting. He knows so well what should be done, and so well how to turn his knowledge to account, that he not seldom succeeds in achieving something that is really and truly a work of art—something, that is to say, in which there is substance as well as form, in which the matter is equal with the manner, in which the imagination is human as well as æsthetic, and the invention not merely verbal, but emotional and romantic also. The dramatic and poetic value of such achievements in style as 'Florise' and 'Diane au Bois' is open to question; but there can be no doubt that 'Gringoire' is one of the best plays of its epoch. There is an abundance of "epical ennui" in 'Le Sang de la Coupe' and 'Les Stalactites'; but such admirable work as the "Nous n'irons plus au bois," and as the charming epigram in which the poet paints a processional frieze of Hellenic virgins, are in their way high-water marks of French verse. Face to face with verse and prose of this sort it is difficult indeed to refrain from concluding that M. de Banville is, with all his faults, almost a great writer.

If this merit be denied him, it must be owned that he is great by his associations. He has been fortunate in his friends, and he has such a part in the existence of a whole generation of famous men as to be famous himself. He was not, it is true, one of the Legion of Hernani, for he belongs to a later development of romanticism. But in theory at least he is as true a "vaillant de dix-huit cent trente" as Mr. Saintsbury himself, and in theory he has done battle at the side of Petrus the Lycanthrope, and stood back to back with Philothée O'Neddy and the terrible Gaspard de la Nuit and the long-haired Théophile in all the famous contests of a famous time.

Of Musset, as becomes a good Hugoite, he has nothing to say; he is indifferent to music and Berlioz, and indifferent to painting and Delacroix. But he has wept under Derval, and thrilled and trembled before the genius of Frédéric; Balzac has magnetized, and Méry has enchanted him; he has dined in Sainte-Pélagie with Félix Pyat, and in the Rue des Écuries-d'Artois with Alfred de Vigny; he has talked Martial and Catullus with Janin, and paradox with Baudelaire,—"a fungus of Balzac," as somebody calls him,—and poetry with Albert Glatigny, and rare editions and rarer rhythms with Asselineau; he has seen Alexandre Dumas, and Bocage, the Manfred of the stage, and Daumier, and Fiorentino, and the illustrious Grassot, and the celebrated Monsieur Scribe, and Deburau the incomparable mime, and Philixène Boyer, and the Malabraise of 'Les Fleurs du Mal,' and Gérard de Nerval, and all the rest of the immortals. And in the very pleasant volume at present under notice he tells us as much of each of them as his principles, which are those of the complete Romanticist, and his style, which is ornate, will permit.

This is not so much as might be expected. M. de Banville is by habit and tradition a lyric poet, and he writes of facts with the vagueness and the enthusiasm peculiar to his kind. For the past, too—or rather for that fraction of it in which he is peculiarly interested—he has nothing but worship. He is naturally the most amiable of critics, unless, of course, he is criticizing the rhymes of Voltaire and the cadences of Boileau; and for the men he has known and admired all his life he has only the criticism of adoration. He looks back at them in a rapture of contemplation that finds expression in the noblest adjectives in the dictionary, in the most august comparisons in literature and art. To him M. Hugo is "le Maître," with a capital M; poor Albert Glatigny suggests no less a genius than François Villon; Baudelaire shows as a kind of æsthetic Monte-Cristo; the poet of 'Albertus' is "le divin Théo," and appears on his deathbed "exactement semblable à un dieu." It is obvious that a volume written at this pitch throughout can hardly have much value as a contribution to literary and artistic history; and, in fact, the worth of 'Mes Souvenirs,' considered under this aspect, is not great. It is, however, uncommonly pleasant reading, and it contains a great deal of good feeling and a great many graceful stories and amiable descriptions, with not a little excellent writing and not a few delightful sentences and expressions of the art of form. For purposes of comparison it may be described as a sort of French analogue of the 'Reminiscences of an Old Bohemian' reviewed in these columns some months ago. The contrast is curious and significant. The author of the 'Reminiscences' wrote garrulously, cheerfully, and anything but well. He cared nothing for cadence, nothing for epithet and allusion, nothing for metaphor and colour and the *mot propre*; he was not interested in form, and in the matter of style he showed that he had everything to learn. The author of 'Mes Souvenirs,' on the other hand, has produced a book that is not less garrulous and cheerful than the 'Reminiscences,' but that is primarily a literary

achievement. His memory is often as indefinite and enthusiastic as the "Old Bohemian's"; but his prose is excellent of its kind, and he has wrought at his sentences as if for a lyric poem. The inference is that literature in France is a much more real and serious business than literature in England.

The Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner, as Related by Himself. By Daniel Defoe. Being a Facsimile Reprint of the First Edition published in 1719. With an Introduction by Austin Dobson. (Stock.)

A REPRINT of the first edition of 'Robinson Crusoe' will be welcomed by many who have usually no literary or bibliographical enthusiasm for such reproductions. They will be glad of the excuse which it affords for reading once more the pages which engrossed their youthful imagination, and they will probably discover that the story has lost for them little of its interest. But a greater advantage will result from the publication of this facsimile. 'Robinson Crusoe' has perhaps more readers than any other work of its kind in the English language, and only a few have an opportunity of reading it as it originally appeared. It has been repeatedly published in abridged forms and in language that has lost all traces of that plain and homely style which forms one of its chief attractions. This complaint does not apply only to recent days. Soon after its first appearance Defoe, in the preface to 'The Farther Adventures of Robinson Crusoe,' protested against a mutilated edition brought out at the Amsterdam Coffee-House by a bookseller named Cox. 'Robinson Crusoe' is not deserving of such treatment. No portion of it—the First Part, at least—can be spared. Johnson, who was not given to praise authors who were of Defoe's political opinions, declared it to be the only work ever wished by the reader to be longer.

The publisher has acquitted himself of his task in a creditable manner. The text is accurate, the type is a good imitation of that used in the original, and the woodcut ornaments are skilfully reproduced. Even the broken letters and other accidents in printing are carefully repeated. At the commencement of the volume is an introduction by Mr. Austin Dobson, with which, perhaps, the chief fault to be found is that it is too short. 'The Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner,' was first issued to the public on the 25th of April, 1719, when Defoe was fifty-eight years of age. Mr. Dobson writes in the introduction:—

"The book—as Byron said of Gray's 'Elegy'—'pleased instantly and eternally.' Before the middle of May a second edition was called for, a third followed in June, and a fourth in August."

The original publisher was William Taylor, whose shop was at the Ship in Paternoster Row. Judging from the books in the list of advertisements at the end of the first edition, which is reprinted in the present volume, his business was already good, and his bargain with Defoe was so profitable that he speedily acquired a large fortune. It is not known what price was paid for the

copyright of 'Robinson Crusoe,' but it was probably small.

A story was long current that the work had been offered to every publisher in the trade before it was purchased by Mr. Taylor, but Mr. Lee, the best of Defoe's biographers, states that there is no foundation for the report. Copies of the first edition are now scarce, and one was recently sold at Sotheby's for 39l. 10s. Not many books have met with such an immediate success, and of those of which the sale has been equally rapid none has maintained its popularity. In some respects the fortunes of Defoe's masterpiece are similar to those of 'The Pilgrim's Progress.' It was not the men of letters or the higher classes who first recognized the merits of the work. We cannot call to mind a single instance where its author is favourably mentioned by a contemporary writer. Swift spoke of Defoe as an illiterate fellow, and affected to forget his name. He is twice contemptuously mentioned in 'The Dunciad.' It was probably not till the latter half of the eighteenth century that Defoe's abilities were fully acknowledged. But this tardy recognition has been atoned for. His life, his works, and his personal character have been discussed by many of the eminent writers of our time. The estimates formed of his genius do not entirely agree. Mr. Dobson in his introduction (p. vii) writes:—

"It is the inevitable characteristic of a mind of this type that we do not find in it the highest creative gifts. It collects and adjusts rather than originates, and its invention is shown chiefly in the ingenuity of its combinations. As a rule it has a tendency to be disconnected in its operations; but, once furnished with a fitting central idea, its ability to supply detail and supplement is practically unlimited. With 'Robinson Crusoe' this favourable germ was an actual occurrence."

In plain English this means that Defoe was merely a highly skilful book-maker. If the idea was once given of a shipwrecked man on a desert island, he was able with the aid of a few books to construct a most delightful romance, and to bring out any number of "Farther Adventures" as long as they found a sale. There is some justice in this description. Defoe clearly had imagination, but not in the same sense as we use the word when speaking of Rabelais, of Le Sage, or of Charles Dickens. Defoe's writings bear the same relation to those of Dickens which a very skilfully adapted play has to an original drama. And yet it is probable that 'Robinson Crusoe' will be read when Dickens's best works are forgotten. If Defoe was merely a book-maker, he certainly had no equal in the art. The vivacity of his descriptions, his experience of life, his knowledge of human nature, and his power of supplying circumstantial details make up in his case for the want of originality. Defoe was not deficient in humour, but, as the writer in the 'Encyclopædia Britannica' remarks, he had not the irony of Swift, though their writings in some respects have a similarity of style. In a recent article in this journal allusion was made to discoveries which have shown Defoe's position as a journalist in rather an equivocal light, and grave doubts have been raised of his integrity as a politician. But these revelations will not damage his reputation with the general public, and those who take interest in such matters will be indulgent

to a political writer who lived in the days of Bolingbroke and Marlborough.

The publisher was wise in limiting his reprint to the first part of 'Robinson Crusoe.' 'The Farther Adventures' is in many respects inferior. The return of Robinson Crusoe and Friday to the island is interesting, but Will Atkins, his long dialogues with his wife, and the voyages in Muscovy and other lands are tedious, and lack that circumstantial air which gives such a charm to the earlier portion of the story.

Mr. Dobson seems to attach too much importance to the preface to the 'Serious Reflections,' in which Defoe, writing as Crusoe, speaks of the previous history as an allegorical composition. We are rather inclined to agree with Mr. Minto in considering them a purely commercial exercise upon the original work. It is scarcely necessary to allude to the improbable story which mentions Lord Oxford as the author of 'Robinson Crusoe.' The rumour is supported by no sort of evidence, and it is not worth while to inquire into its origin. The gift of prophecy is dangerous, especially when it refers to literary events; but it is hardly rash to believe that many generations will come and go, and that 'Robinson Crusoe' will still afford pleasure to readers both young and old of all classes of society, in our own country and in foreign lands.

Admissions to the College of St. John the Evangelist in the University of Cambridge. Edited by J. E. B. Mayor.—Part I. January, 1629/30—July, 1665. (Cambridge, Deighton, Bell & Co.)

THE authorities of St. John's have acted wisely in committing their admission registers to the press, and they could not have made a better choice of editor than they have done. Prof. Mayor is, among other things, a student of biography in its widest sense. To him it is not the great ones of the earth alone that are interesting. Genius, ability, luck, rank, wealth, or a habit of pushing are all very well, and doubtless the possessors of these qualities should be duly commemorated in biographical dictionaries; but there are others, who have not attracted attention by their virtues, successes, or crimes, who have made up a great part of the working intellect of their times, and it is these that Prof. Mayor would willingly learn something of. The list before us will enable him and others to make fruitful searches in many quarters. Until catalogues of this kind are printed and in the hands of those who know how to use them it will never be possible to write county or parochial history as it should be written. The local historian comes on a new man in a village. He may be a rich merchant who bought the estate from some squire who had lost all in the service of Charles I. or gambled it away at the court of his worthless son, or he may be a new rector who came from nobody knows where, but who was, notwithstanding his obscure origin, a great light in the rural darkness. Until school and college registers are printed there is little hope of clearing up such difficulties. They are a great help as the parentage and place of birth of the scholars are commonly given. These St. John's registers seem to have been kept with great exactness. The in-

formation they contain is full, and, as far as local knowledge comes to our aid, accurate. They have one fault which has led to some confusion. The person whose duty it was to make the entries in the admission books seems to have taken his facts not from a written statement, but from the mouths of the men themselves. The result has been that many of the place-names are spelt so strangely that Prof. Mayor has had no little difficulty in identifying them, and some few have baffled him. This was the custom at other places besides Cambridge. The list of the students of the University of Leyden, as far as English people are concerned, is so vilely corrupted that not a few of the men will for ever remain mere names to us. As almost all the St. John's men were speakers of English, the darkness is not quite so thick; but there is still more than enough obscurity. A few of the men seem to have been foreigners. There are some Frenchmen, and we have come upon one man from the Netherlands. His name was Justin Treffrey, his native place was Zutphen. He is described as the son of Henry Treffrey, "viri militaris." The entry is made in 1662. It is, perhaps, not rash to conjecture that his father had come over—as Dalbier, Du Bois, and others did—to take part in our civil broils and had settled in this country. To a student of the history of the reign of Charles I. the earlier pages of this book will be of much service, as they give the names of many men who served during the wars of that time and the Commonwealth period that followed.

Like a true antiquary, Prof. Mayor gives somewhat more than the title-page leads his readers to expect. Among other things he supplies a long alphabetical list of the Latin names of the trades and occupations which are assigned in the register to the fathers of the men whose names are entered. Many of these strange words are not to be found in the dictionaries which are in common use; some of them, indeed, are new to us. Any one might be pardoned who did not know by the light of nature that "minutarius" meant a retail dealer, and "bynefex" a maltster; and it is far beneath the dignity of schools and universities to teach anything about the sorts of Latin that were in use in this country from the days of Bede to those of our great-grandfathers.

These lists have instruction to give to those who will heed it of a more important kind than that which the genealogist values. They show as nothing else can how the universities of the seventeenth century united class with class by bringing rich and poor under the same roofs and subjecting them to the same discipline. "Together," as Prof. Mayor says, "all went to the grammar school; together the more promising proceeded to the university, for plain living threw open the doors to every fortune. We boast of our reforms, but should be puzzled to show that the highest and the lowest of our countrymen find as much to attract them here now as they did two centuries and a half ago." We have not gone through the labour of counting up the professions and trades of the fathers of the men admitted. If this were done we believe that there would be evidence that in those days a far greater number of poor men's sons received

a university education than is the case at the present time.

An Index to Periodical Literature. By W. F. Poole, LL.D. (Trübner & Co.)

It is scarcely needful to remark that it is difficult to review a book like this. Indeed, the enormous toil Mr. Poole has gone through can hardly be rightly estimated by any one who is not himself a cataloguer, and it would, as the compiler says, have been impossible to bring out this new edition of his 'Index' had he not obtained the assistance of a number of other librarians of like minds to his own. The Americans have developed a strong taste for bibliography. A cynic has remarked that they spend in copying title-pages the time other people give to reading books. This is, of course, unjust; but it is a curious point, not yet explained, why the passion for bibliography has seized hold of them whilst it is little developed on this side of the Atlantic. Would anybody in England employ his spare hours, like Mr. Griswold, in the amusement of making an index to a commonplace German periodical?

To Mr. Poole the liking for literary drudgery came early. When an undergraduate at Yale he compiled an index, and his manuscript was speedily so thumbled and worn that to preserve his labours he was forced to print at New York an 'Index to Subjects treated in Reviews and other Publications' in 1848. The book was soon bought up, and for twenty years Mr. Poole had not seen a copy, when he discovered under the dome in the British Museum one soiled with the finger-marks of thousands of readers. A second and enlarged edition came out in 1853, and Mr. Poole supposed his labours ended. But he had reckoned without the librarians. When the American Library Association held its first meeting in 1876, Mr. Poole speedily found he was not to be left in peace. He was summoned to set to work again at the head of a band of volunteers, and the International Conference of Librarians in London brought him an accession of English assistants. The result of the combined labour of these enthusiasts is a large octavo of 1,400 pages. Mr. Poole and his sub-editor are busy men, occupied during the day, and the whole of their work on this huge volume has been done at night. To produce such a book within six years would, one would have thought, have been occupation enough for the day hours of any two men; that it should have been accomplished after the day's labours were over certainly shows a marvellous amount of energy. Mr. Herbert Spencer is no doubt right: the Americans overwork themselves.

The late Dr. Cox, of the Bodleian, took on himself the task of making the index to the *Athenæum*, the *Saturday Review*, and one other periodical; and it adds to the regret we have always felt for the decease of that able scholar and courteous gentleman to learn that death prevented the fulfilment of his promise. To us such an index would have been exceedingly useful, and it is a disappointment to find it wanting. However, to the industry and accuracy of those who carried their labours to a close every page of this book testifies; and it is impossible not to admire the single-hearted devotion of the compilers. It is amusing to

notice that "the whirligig of time brings in his revenges" even in the matter of copy-right, and that the labours of Mr. Poole and his friends have been considerably increased by the number of English articles that have been reproduced in American magazines. It may be doubted, indeed, whether such a periodical as *Littell's Living Age*, which contains nothing but reprints, should have been included in the 'Index.'

Mr. Poole has tried to give the names of the writers of the various articles, and this leads him into the rash prophecy that what he styles "the old-line serials," the *Edinburgh*, *Quarterly*, and *Blackwood*, will soon append the names of the contributors to their articles. If he looks at this month's *Blackwood* he may probably find reason to modify his opinion. There is little doubt that that article expresses a growing opinion, and that the system of signed articles—whatever its theoretical advantages—has lowered the standard of periodical writing. So far is Mr. Poole's forecast from being well founded that we should not be surprised if some day a "No-name" magazine were to attain as much success in the States as the "No-name" series of tales. Mr. Poole is amusingly shocked by the hesitation felt by English librarians about divulging the names of writers who have chosen to be anonymous. "On this side of the water," he naively declares, "we have no scruples of that kind, and rather take pleasure in printing the name of a contributor who would like to have it suppressed."

It is with some diffidence we venture to object to Mr. Poole's arrangement of his material. It is no doubt in accordance with the rules of indexing which have been sanctioned by the librarians of both countries—excellent people in themselves, but a little too over-conscious of the fact that they live in a scientific age. We confess to thinking the work would have been somewhat more compact had the arrangement been a little less mechanical. To take an example: on turning to one of the early articles, "Aristophanes," we first find enumerated, as was right and proper, some general articles on Aristophanes; next comes a review in the *Edinburgh* of Mitchell's edition of 'The Acharnians'; then an article on Aristophanes and Socrates by E. Everett, which, if it refers to any play, must refer to 'The Clouds'; next an article on 'The Birds,' and another on Cary's translation; then, after some articles on 'The Clouds,' we come back to an article on the "Comedies of Aristophanes," which surely might have figured at the top along with the general articles; a little way on we come to another *Edinburgh Review* article on Mitchell, which had better, we should have thought, gone with the preceding article on that editor; a little lower down is indexed an article from *Fraser*, "The Possums" of Aristophanes, without a word to indicate it is a squib; then "The Rooks" of Aristophanes, possibly a skit too, but probably a translation of 'The Birds,' which should have been put along with the other articles on 'The Birds.' No doubt Mr. Poole has walked in the orthodox path as laid down by the lights of his profession; but we think the work would have been more scholarlike had they been neglected. Turning to Calderon, up among the C's we find an article on the

'Constant Prince'; down among the S's an article on the 'Steadfast Prince.' As the articles concern the same play, we should have defied the librarians and put them together.

Such faultfinding is, however, ungracious. The work is so well done and so useful that the question whether it could have been better done may be left alone. Mr. Poole may well be proud of a work which will make his name famous on both sides of the Atlantic, and Chicago may well be proud of the industry and energy of her librarian. A word of praise is due to the University Press of Cambridge, New England, for the excellence of the printing.

NOVELS OF THE WEEK.

Gideon Fleyce. By Henry W. Lucy. 3 vols. (Chatto & Windus.)

Kit: a Memory. By James Payn. 3 vols. (Same publishers.)

Ein Wort. Von Georg Ebers. (Stuttgart, Hallberger.)

MR. LUCY'S novel is a little disappointing. A money-lender's "nursing" of a small seaside constituency gives an opportunity for the writer to make the most of his special knowledge; but the political gossip in his story is rather wearisome, except in so far as it deals with living persons and actual events. Invention applied to facts may produce a more lively result than a touch of reality given to a groundwork of invention. Mr. Lucy has closely followed the manner of Dickens, both in the description of characters and in the treatment of incidents. With the exception of Alphonse Daudet no novelist who has owed much to Dickens has had reason to be grateful for the influence of the master. In Mr. Lucy's case the fascination has been distinctly injurious. There is an air of grotesqueness about his people without the graphic power and the humour which alone could make them live. One conspicuous instance of failure can be pointed out. The hero is under sentence of death for a murder of which he is innocent, and his life depends upon an investigation which is being made by his friends. It becomes essential for them to get the services of a certain carpenter. At this point the action is suspended in order that the carpenter's humour may be exhibited in a whole chapter. Nothing turns upon the man's character and his talk is certainly not amusing. It was necessary for Mr. Lucy to introduce something in the nature of a love story, but it is of little interest. The trial for murder is the best part of the book. The case is most ingeniously put together, and the proceedings are described with a conspicuous absence of inaccuracy.

'Kit' is not one of the best specimens of Mr. Payn's work. The story is defective in construction, more than half of it is sadly wanting in interest, and (though the thing sounds almost incredible) the author's sprightly humour seems for once to have left him. His gaiety has been forced, his jokes are fewer and older, and he shows a most unusual hesitation about getting to the point of his story. The whole of the first two volumes and nearly a third of the last are devoted to preparing the way; but when the action does begin Mr. Payn's

well-known powers appear in full vigour. The story of the stolen diamond is excellently contrived, and told with the best skill of the accomplished story-teller. The trial is described with much force of imagination, though not without mistakes in detail. Probably a novelist is never quite wrong to introduce a trial. It is like a pageant in an opera or the part of Hamlet, always more or less successful. But few novelists, it seems, will give themselves the trouble to be quite correct. The character of Kit, an "affectionate scoundrel," is thoroughly worked out, but the other persons of the story are of no great interest, and only suggest to the reader the hope that Mr. Payn in his next book will have dived deeper into his great store of knowledge of human nature.

Owing to the decline of the taste for romantic literature that yearly grows a more noticeable feature of our time, it is scarcely likely that Prof. Ebers's new novel will find much favour in this country, whatever it may meet with in its native land. Like his last work, the scene of this romance is laid in more modern times than those of Egypt, namely, the reign of Philip II. of Spain, and introduces the terrors of the Inquisition and the Spanish excesses in the Netherlands. The work would appear to be modelled upon the German mediæval novel of adventure—in fact, resembles the 'Simplicissimus,' with the notable difference that Prof. Ebers's romance is carefully built up in *usum delphini*. The early chapters, treating of the hero's youth, contain many charming pictures; but it is a serious artistic fault that before the middle of the book the most attractive characters disappear from its pages, and also that the development of the hero is not in accordance with probability. The man who had learnt to know the treachery of Philip II., who had suffered all the pains of the Inquisition, was not likely to become his champion and to rival the Spaniards in brutality. Indeed, the first and second parts scarcely cohere. Prof. Ebers writes too hastily; this is seen in his careless structure of plot and in the serious faults of style with which his volume abounds.

LAW BOOKS.

The Institutes of Gaius and Justinian, the Twelve Tables, and the Hundred and Eighteenth and Hundred and Twenty-seventh Novels. With Introductions and Translation by T. Lambert Mears. (Stevens & Sons.)—It might, perhaps, be thought that we had already a sufficient number of editions and translations of the great and popular Roman jurists; but it has occurred to Dr. Mears that students of Roman law may find it useful and agreeable to be able to see at a glance precisely how far the later agrees with and differs from the earlier writer at any given point, and this has been accomplished by printing the sections of Gaius on the left-hand side of the page and the corresponding sections of Justinian on the right. Considerable portions of Justinian are printed in italics, and it would have been more satisfactory if this and some other special features had been made the subject of a few practical words of explanation in some conspicuous part of the book. A short introduction gives an account of the famous discovery of Niebuhr at Verona, and of the successive steps by which chemical treatment brought back to light the legal precepts which had been thrust out of sight to make way for St. Jerome's

epistles. The typographical difficulties of Dr. Mears's arrangements must, no doubt, have been considerable, and it may be for this reason that, having already two works running through the successive pages, he avoids having four by relegating his translations to a later part of the volume. This is, perhaps, a little unfortunate, for there is certainly a great convenience to the student in the method adopted by Mr. Sanders, Messrs. Abdy and Walker, and several other writers, of placing the translation of each passage in close juxtaposition with the original. Dr. Mears's style of translation is good, the genuine meaning of the original being adhered to, while the words and the structure of the sentences are strictly English. This is no small merit, for it is difficult, while endeavouring to avoid the Charybdis of unfaithful rendering, to escape also the Scylla of strange words and forced expressions. This volume will probably realize the hope expressed by the author in his preface, namely, that of giving to the student, together with his previously issued analysis of Ortolan's well-known work, all the information he needs in his preliminary studies in Roman law.

The Law of Municipal Corporations. By J. M. Lely. (Stevens & Sons.)—Mr. Lely's book is an edition of the new Municipal Corporations Act with the incorporated enactments and some other supplementary Acts, including that which relates to electric lighting. The principal Act makes little alteration in the law, but it effects a very considerable work of consolidation. The schedule contains a list of forty-three enactments repealed generally, and twenty-six repealed as to boroughs within the new Act. Therefore, although Mr. Lely's book is not, strictly speaking, a treatise upon the law of municipal corporations, it may fairly be described under the title given to it. A short introductory chapter gives the history of the legislation from the Act of 1835, and a short summary of the new law. It would have been within the scope of such a work to include much interesting history, and the parliamentary papers would have yielded information useful to a full study of the subject; but Mr. Lely's object was to produce a book for practical use, and he has followed the usual method in confining himself to concise notes. At the same time he has been bolder than many lawyers, and has not hesitated to express his own opinion upon doubtful points. This is a commendable practice; it is a great assistance to lawyers to have the opinion of a writer of Mr. Lely's experience and good judgment. Referring to the object of the provision which makes a non-councillor eligible as an alderman, Mr. Lely quotes the opinion of Mr. J. A. Picton in the *Contemporary Review*. Such references are by no means out of place even in a book for practising lawyers, and might with much advantage be made oftener. It seems that married women will still be unable to vote at municipal elections. The Act of 1869 said that "women" should have the right to vote; but a judicial interpretation upheld the common law doctrine of the merger of a married woman's rights in those of her husband. As the new Act repeats the former words upon this subject, Mr. Lely is of opinion, and no doubt rightly, that the judicial interpretation will prevail. It is worthy of observation that the new Married Women's Property Act, which will do so much to remove the old common law doctrine, comes into force at the same time as the Municipal Corporations Act, which in the matter of voting at municipal elections appears to uphold that doctrine.

The Married Women's Property Act, 1882. By W. A. Holdsworth. (Routledge & Sons.)—Mr. Holdsworth's shilling legal handbooks are well known. They are not intended for lawyers, but for the increasing class of persons who desire to get a tolerably accurate knowledge of the law on the special subjects in which it most affects them. Mr. Holdsworth is a safe guide. He wisely refrains from those attacks upon the law

which encumber many legal handbooks. The introduction, in which he explains the general effect of the new Married Women's Property Act, is clearly expressed, and gives as much assistance as is possible to be given at present. It will probably be a long time before the full scope of the Act and its effect upon society can be estimated. As Mr. Holdsworth says with regard to husband and wife, "the whole field of civil legislation is freely open to them, and they are even permitted to make considerable incursions into that of criminal prosecution." This is really the important point. So long as things go smoothly a wife's rights against her husband and over her separate property are of small importance, and the effect of the new law will have to be fought out as differences arise. Mr. Holdsworth has not noticed one difficulty that has been suggested. Section 12 provides that, except for the protection of the wife's separate property, "no husband or wife shall be entitled to sue the other for a tort." It has been said that, as adultery is a tort, proceedings for dissolution of marriage are abolished by this section, and that it must be amended. But the ordinary rules of construction of statutes are, no doubt, sufficient to make any such amendment unnecessary.

OUR LIBRARY TABLE.

We opened Mr. C. E. Turner's *Studies in Russian Literature* (Sampson Low & Co.) with some slight misgivings, for the translation of Tourguénief's 'On the Eve' which Mr. Turner put forth a few years ago was singularly infelicitous. But it is pleasant to be able to say that his method of translating has changed for the better. The renderings of Russian poetry which he now gives contrast favourably with his former perversions of the Russian novelist's prose. His book by no means pretends to be exhaustive. It merely professes to contain a certain number of studies of Russian writers, essays which have, we believe, already done duty either as magazine articles or as lectures. It is to be hoped that it may serve to dispel some portion of the ignorance which prevails among ourselves with regard to Russian literature. From it a fair idea may be formed of the respective merits of the novelist Gogol and the poets Pushkin and Lermontof. The dramatist Griboyedof has been passed over, although his 'Woe from Wit' is still one of the most popular of Russian comedies, and his assassination in Persia invests his memory with special interest. On the other hand, considerable space has been devoted to some of the earliest among Russian writers, from the perusal of whose works no great benefit is to be expected at the present day. It is to be feared that the interest of some readers may flag before they have escaped from the consideration of the ponderous satires of Kantemir, the respectable but dull dramas of Sumarokof, and the mediocre verse of Derzhavin. For this, however, Mr. Turner will not be to blame so much as the nature of the subject with which he has had to deal. It is always difficult to invest the beginnings of a literature with interest in the eyes of readers who are utterly unacquainted with the language in which it is written. Mr. Turner, however, appears to have taken great pains to make himself familiar with what Russian critics have said about the authors whom he discusses, and to ensure the accuracy of the translations which he has given. From his pages a considerable amount of information may be gathered by a reader who is not too devoid of patience, and they may be recommended to the attention of all who wish to gain an idea of the progress which literature has made in the largest and least cultured of European lands. Mr. Turner may justly be credited with the sentiments to which he lays claim in his preface—an honest desire to comprehend and appreciate the character and aims of a people among whom he has

lived for many years, "and a warm sympathy with the progress they have made and—despite recent ominous events—are still making."

We have received the first two volumes of the handsome edition of *The Works of Samuel Richardson* issued by Messrs. H. Sotheran & Co. An enlarged reprint of Mr. Leslie Stephen's well-known essay is prefixed.

Edwin Waugh's Works.—Besom Ben Stories. By Edwin Waugh. (Manchester, J. Heywood.)—The four stories contained in this pleasant volume are all fairly good reading in themselves, for their hero is what is called "a character," and his sayings and adventures are quite worth setting down in black and white for their own sake. The main interest of the book, however, is that of a kindly and accurate study of Lancashire speech and Lancashire manners. That it will commend itself to all the world under this aspect is not at all probable. But there are many in Lancashire, and out of it, who are interested in provincial peculiarities, of dialect and of custom alike, and to these *Besom Ben* will prove welcome enough. Of the stories themselves nothing need be said but that they are brightly and cheerfully written, and that the best is probably the first—the one called 'Besom Ben and his Donkey.'—Another volume, consisting of interesting Irish sketches, has been sent to us by Mr. Heywood.

In the new edition of his excellent *Peerage, Baronetage, and Knightage* (Nichols & Sons) Mr. Foster remarks that the historic barony of Berkeley, at present dormant, may possibly be claimed under the writ of 1421. Undaunted by the storm he has raised in Scotland, he has followed up the arguments advanced in his *Collectanea Genealogica*, and rejected an official pedigree sanctioned by the Lyon Office of Scotland; and he has pointed out a serious slip in Wood's 'Douglas.' It is this spirit of independent investigation that makes Mr. Foster's labours valuable; he has no respect for genealogies simply because they are printed, and, whether right or wrong in all his contentions, he will make the Scotch antiquaries a little more sceptical than they have hitherto been. The Lyon Office is distinctly too lax in the matter of baronetcies. That unhappy order still suffers from Mr. Foster's rigour. Not only do many languish in "Chaos," but those newly created will find that their pedigrees have been overhauled and stripped of much pleasing romance.

THE reports of Free Libraries are collecting on our table. That of Wolverhampton states that the applications for books for home reading have been fewer during the past twelve months than in any similar period since the extension of time for perusal to fourteen days, yet as the decrease is mainly in works of fiction "the loss in many respects may be counted a gain." The Reference Department shows a large increase of readers. From Doncaster an increase of issues is announced. At Leeds Mr. Yates reports a decrease of the number of issues. The Topographical Section has been enriched with valuable additions, and the Yorkshire portion is receiving increased attention from local historians and students. At Salford there has been a decrease of issues of books from the lending libraries from 392,874 to 365,365, which is attributed to the want of a larger supply of new books. Mr. Joseph Carter has become librarian in the Reference Library, and he has made considerable progress with the new catalogue of it; a considerable portion will soon be ready for printing.

We have on our table *The Life and Times of St. Anselm*, 2 vols., by M. Rule, M.A. (Kegan Paul).—*Memoir of John A. Dahlgren, Rear-Admiral U.S.N.*, by Madeleine V. Dahlgren (Trübner).—*The Life of Arthur St. Clair*, 2 vols., by W. H. Smith (Lockwood).—*The Eleventh Book of Virgil's Æneid*, by J. T. White (Longmans).—*The Seventh Book of Xenophon's Anabasis*, by J. T. White (Longmans).—*M. Tullius*

Cicero, by J. H. Muirhead (Glasgow, MacLehose).—*Object Teachings*, by J. H. Gladstone (Macmillan).—*Art in Costume*, by J. A. Gotch (Kegan Paul).—*Magnetism*, by T. P. Treglohan (Longmans).—*Elements of Physics*, by A. P. Gage (Boston, U.S., Ginn, Heath & Co.).—*Hydrostatics, Part II.*, by J. T. Bottomley (Collins).—*Cutting Tools worked by Hand and Machine*, by R. H. Smith (Cassell).—*The Catholic Family Annual for 1883* (New York, Catholic Publication Society).—*The Molly Maguires of Pennsylvania*, edited by C. E. England (Bell).—*Quits at Last*, by R. E. Francillon (Grant).—*The St. Gothard Railway* (C. Smith).—*Hawatha*, compiled by C. Matthews (Sonnenschein).—*Gustavus Vasa and his Stirring Times*, by A. Alberg (Sonnenschein).—*Old Norse Fairy Tales*, by G. Stephens and H. Cavallius (Sonnenschein).—*Won from the Waves*, by the late W. H. G. Kingston (Griffith & Farran).—*Dolly Dear*, by Mrs. Gellie (Griffith & Farran).—*Young Six Foot*, by Mrs. C. Garnett (S.P.C.K.).—*My Book of Friends*, by M. Crommelin (Routledge).—*From the Mountains of the East*, by E. E. Dugmore (Kegan Paul).—*Love in a Mist*, by K. Cook, LL.D. (Pickering).—*The Treble Angel and Two Maidens*, by O. Naso (E. W. Allen).—*The Bride and the Bridegroom*, by J. Cowden-Cole (Houlston).—*From India's Coral Strand*, by E. L. Goreh ('Home Words' Office).—*A Devotional Life of our Lord*, by the Rev. E. L. Cutts (S.P.C.K.).—*The History of the Reformation*, by the Rev. T. Witherow (Edinburgh, Macniven & Wallace).—*The Sunday Scholar's Companion*, 1882 (C.E.S.S.I.).—*Reconciliation*, by A. Lindesie (Cassell).—*The Seventy Years of Babylonian Dominion*, by the Rev. T. Budd (Shaw).—*The Modern-Hebrew Numbers*, by the Rev. T. Budd (Shaw).—*The Medical Language of St. Luke*, by the Rev. W. K. Hobart (Longmans).—*Zur Geschichte des Griechischen Perfectums*, by Dr. H. von der Pfordten (Munich, Kaiser).—*Histoire de la Terre*, by H. de Lagrené (Paris, Rothschild).—*Selbsterkenntnis, nach Wissenschaftlichen Prinzipien*, by Ed. Raschig (Leipzig, Wetzger).—*Revue de l'Extrême-Orient*, No. 3, edited by M. H. Cordier (Paris, Leroux).—*Ostiranische Kultur im Altertum*, by W. Geiger (Nutt). Among New Editions we have *Reform of Procedure in Parliament*, by W. M. Torrens, M.P. (Allen & Co.).—*Tanglewood Tales*, by N. Hawthorne (Warne).—*Grimm's Fairy Tales* (Routledge).—*The Mothers of Great Men*, by Mrs. Ellis (Edinburgh, Nimmo).—*Les Écrivains Français*, by P. Barrère (Hachette).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Churchman's Manual of Private and Family Devotion, 2/6.
Eddowes's (Rev. J.) Office and Work of a Priest in the Church of God, 1cap. 2/6 cl.
Under the Cross, Readings, Consolation Hymns, &c., for the Sick, compiled by C. M. S., ed. by Rev. M. F. Sadler, 5/ Woodhouse's (F. C.) Manual for Lent, cr. 8vo. 3/6 cl.

Law.

Hanson's (A.) The Revenue Acts of 1880 and 1881, 8vo. 6/6 cl.
Poetry and the Drama.
Dubourg's (A. W.) Four Original Plays (Unacted), cr. 8vo. 7/6
Probyn's (M.) A Ballad of the Road, and other Poems, 6/ cl.

History and Biography.

Lacordaire's (Fère H. D.) Life of St. Dominic, translated by Mrs. E. Hazeland, cr. 8vo. 6/8 cl.
Millar (Rev. S.), Memorials of, with a Biographical Sketch by Rev. T. Smith, cr. 8vo. 5/ cl.

Geography and Travel.

Charmes's (G.) Five Months at Cairo and in Lower Egypt, translated by W. Conn, cr. 8vo. 7/6 cl.
Edwardes's (E. C. Hope) Azahar, Extracts from a Journal in Spain in 1881-82, cr. 8vo. 7/6 cl.
Macdonald's (Rev. Duff) Africa, or the Heart of Heathen Africa, 2 vols. 8vo. 21/ cl.
Nauticus in Scotland, a Tricycle Tour of 2,462 Miles, including Skye and the West Coast, 8vo. 4/6 cl.
Shadbolt's (S. H.) Afghan Campaigns of 1878-80, 2 vols. 60/ cl.
Where to Emigrate, a Handy Guide to all the English Colonies for intending Emigrants, cr. 8vo. 2/ cl.

Philology.

Babrius, edited, with Introductory Dissertations, Critical Notes, &c., by W. G. Rutherford, 8vo. 12/6 cl.
Cambridge Greek Testament: Gospel according to St. Mark, by Rev. G. F. Maclear, 12mo. 4/6 cl.
Eckmann-Chatrian's La Guerre, with Maps and Commentary by Rev. A. C. Clapin, 12mo. 3/ cl. (Pitt Press Series)

General Literature.

Parker's (T. H.) *The State in its Relation to Trade*, cr. 8vo. 3/6 cl. (The English Citizen.)
 Greg's (P.) *Sanguelac*, 3 vols. cr. 8vo. 31/6 cl.
 Hay's (M. C.) *Dorothy's Venture*, 12mo. 2/ bds.
 Helps's (Sir A.) *Ivan De Biron*, 12mo. 2/ bds.
 Helps's (Sir A.) *Thoughts in the Cloister and the Crowd*, 2/6
 Illustrated (An) *Shakespeare Birthday Book*, 16mo. 2/6 cl.
 Married in Haste, a Novel, ed. by Author of 'Lady Audley's Secret', 12mo. 2/ bds.
 Robinson's (F. W.) *Women are Strange, and other Stories*, 3 vols. cr. 8vo. 31/6 cl.
 St. John's (Bayle) *A Levantine Family*, 12mo. 2/ bds.
 Speight's (T. W.) *Mysteries of Heron Dyke*, cr. 8vo. 3/6 cl.
 Watkins's (Rev. M. G.) *In the Country, Essays*, cr. 8vo. 4/6
 Westwood (T.) and Satchell's (T.) *Bibliotheca Piscatoria*, a Catalogue of Books on Angling, &c. 8vo. 15/ cl.
 Whitman's (Walt) *Specimen Days and Collect*, cr. 8vo. 9/ cl.

FOREIGN.

Theology.
 Jungmann (B.): *Dissertationes in Historiam Ecclesiasticam*, Vol. 3, 4m.
Fine Art.
 Ilg (A.): *Allégories et Emblèmes par Martin Gerlach*, Series I, 81fr. 25.
Philosophy.
 Isenkræbe (C. Th.): *Idealismus od. Realismus?* 3m.
History.
 Mémoires-Journaux de Pierre de L'Etoile, Vol. 11, 15fr.
Geography and Travel.
 Haussonville (Le Vicomte d'): *A Travers les États-Unis*, 3fr. 50.
Philology.
 Haase (A.): *Die Syntax Pausanias*, 3m.
 Hommel (F.): *Die Semitischen Völker u. Sprachen*, Vol. 2, 7m.
 Marx (F.): *Stadia Luciliana*, 2m.
Science.
 Reinsech (P. F.): *Mikrophotographien ü. die Strukturverhältnisse der Steinkohle*, 60m.
General Literature.
 Davyl (L.): *Les Idées de Pierre Quiroul*, 3fr. 50.
 Rasetti (E.): *Rosa, Romano*, 3fr. 50.
 Saint-Juirs: *La Mauviette*, 3fr. 50.
 Ray (L.): *Les Finances de la France*, 5fr.
 Vad-Ricourard: *Le Général*, 3fr. 50.
 Vilbort: *La Chimère d'Amour*, 3fr. 50.

AN UNPUBLISHED POEM (temp. CHARLES I.) ON THE ESCURIAL.

WHILE engaged in making some researches at the British Museum among the MS. poetry of the first half of the seventeenth century, I lately came across a small octavo (No. 15,228) of seventy-three leaves, containing some unpublished verse of considerable interest. The pieces are not, as is usual in MS. collections of that date, the work of several hands, but seem to have been written entirely by a young student at the Inns of Court. There are numerous translations, fairly spirited, but not very close to the originals, from Horace, Martial, and Boethius; some so-called odes, one of which, in praise of a country life, is somewhat in Randolph's style; and two charming little poems that would do credit to Carew, one "On a great ruby sett in a ring with many diamonds about it," and the other "On a lady that vowed not to curl her hayre till her brother returned from beyond sea." But the longest and most important piece in the collection is a poem on the Escorial, written first in Latin hexameters and afterwards turned into English rhymed heroics. If we suppose this poem to have been written as an academical exercise, the richness of expression is certainly remarkable. As I turned the leaves of the forgotten volume I could not help wondering whether the nameless writer, if the Fates had been kinder, would have found a place among those who "have spoken worthily of Apollo."

The date of composition must be circa 1632, for one of the poems is an elegy on the recent death of Gustavus Adolphus. I have thought that readers of the *Athenæum* would like to see the English poem on the Escorial; I spare them the Latin hexameters.

A. H. BULEN.

On the Escorial built by King Philipp y 24 of Spayne, and dedicated to St. Lawrence.

A Fabrick is the subject of my Verse,
 The best and greatest built the Universe;
 Where massy Towers to heaven seeme to clyme
 And scorne the idle battery of Time.
 How thick the Courts, how smooth the pavements
 lye,
 Of what vast parts, what perfect symmetry!

Rome, the worlds Queene (too patient of the whip
 Of her perpetuall Dictatorship)
 Yett did nott, doth nott such a building see
 In her youthly pride nor Ages Majesty.

Spayne King unto St. Lawrence vovd the place
 When at St. Quintin's seige he did deface
 The Temple of that saint; because his foes,
 After the Towne no longer could oppose,
 Intrencht them there, whilst vayne they relye
 On the walls strength and Philips piety;
 Who with the Saint resolved thus to treat:
 Lett it nott be profaning of thy Seate
 If with hold Armes ev'n here I wreake my fury
 And Enemys with holy ruynes bury,
 Thy Altars quencht with blood, for which I sweare
 That fame shall to the farthest Nations beare
 The newes of an Eighth wonder, when in Spayne
 I raise thee fayer shrines, a prouder Fane.
 Forthwith concei'd hee in his princely thought
 Th' Escurial. From every part are sought
 They to whom heav'n a rich Idea gaue,
 Or that by Art more skill in workinge have.
 All therefore whom the distance of the Clime,
 Or neighbourhood it selfe (which is oft time,
 The greatest Barr) at farther distance sett,
 In the great labour with ioynt forces mett.
 The sallow late-found Indian comes to worke
 From a new world, from Fesse the captive Turke;
 The other Indians from the East repaire,
 All which with mingled Germans chequer are,
 And Flemings white; the Greeke and Dane com-
 bine,

And Frenchmen with the native Spanyards ioyne;
 The fine Italian there doth emulate
 Our English, linkt with Spayne by marriage late:
 All Tounes are mett, yett no confusion there,
 Because this worke to pious end they reare.

'Tis reard, and like the Spanish Gerion
 Hath three proportion'd bodies ioynd in one.
 First, there's a Convent for the man whose whole
 Devotion is above, whose Doue-like Soule
 (Seeld with an Angels quill) hath eyes to find
 The way to heav'n, butt to the world is blind.
 A Colledge next her fayre dimension spreads,
 To mould soft clay and settle tender heads
 With knowledge and with vertue. What remaines
 The Founder for his Royall Court retaynes.
 One Corner holds the king: amidst the rest
 A Church extends on high her towred Crest.

Nor was the wise contrivance of the king
 In ordering this Gift, less then the thinge;
 Who gave [to] each his due and gravely weighd
 That Saints, Clerks, worthys are nott one way made.

Within the Covent everything is pure;
 No ornament profane into that doore
 May press, nor hystory but of some Saint
 Dye the Religious wall with blushing paint.
 There holy vestments many a coffer fill
 (Rich in the matter, richer in the skill)
 To decke the Spouse. There thousand Relicks are,
 Sought by the king, whose grieping hand did spare
 Nought that was sacred. Above all behold
 The Pictures there, too num'rous to bee told,
 Too pretious; and they all are of the Blest,
 And all Christs Acts are lively there exprest.
 Behold him borne a man, or God Exild,
 The Doctors taught their lesson by a Child,
 His Fathers wisdom. See, the Temple purg'd,
 The money-changers from their Boards being
 scourgd.

Loe there his miracles successively;
 Loe here his Supper, there his Agony.
 Ah, how the bloody pencill here doth wound
 His tender body to the Pillar bound;
 There crucifyd, alas, hee yeilds his breath,
 Butt here he triumphs over Hell and Death.
 You have him all; and by him (as was meete)
 The Magdalene who bathd his blessed feete.
 How well the Paynter to the life exprest
 The soft and swelling yvory of her Breast!
 Her face of woe, her long bright hayre unrolld
 And shedd upon the ground like molten Gold!
 But oh, her Teares! and could hee paynt them too?
 A sinner wisht them his, they seemd so true.
 Yet what so hard but Art, made proud, assayses?
 Since Heav'n it selfe (whose outward Beautys daze
 Many feeble Eyes, butt from whose inward light
 The Angels with their wings must ekeene their
 sight)

When in the dreadfull Presence they doe stand)
 Is there deeyer'd by bold Tytians hand;
 Where though it fayld, yett something heav'nly
 takes

Our sence, our soule, and love of heav'n awakes.
 Such is the Covent. On the other side
 The Colledge is with Libraries supply'd:
 One stord with printed books, another fraught
 With Manuscripts from divers Countrys brought,
 Butt most which in Arabicke letters writt
 Contayne the deepest misterys of witt
 From the Turks hands the Christians did gaine;
 So Mars his spoiles Minerva interpayne.
 And round their Pictures fittly placed bee
 Whom their great Learning from the darke doth free;

And shee, who robs from none his envyd prayse,
 Posterity.....
 Breath here; unto the Palace then proceede,
 There other Paintings, other objects feed
 The honour-starred mind. The horrid wall
 Shewes how the Conquering Moores made spoyle of
 all:

The black Troopes hide the Feild, feard when they
 wore
 Their plumed Helme, butt feared without it more.
 In vayne thou fightst, Rodrigo, with thy fate,
 Doing such Acts as Mars might imitate.
 No [know], when thy Generall to new Allarmes
 Thou droov'st by daughters Rape, turning thy Armes
 Against thy selfe, and didst thy land betray
 By leading-vice, o then thou gav'st away
 Thy Crowne, which too late Vertue would recall.
 Yett Time shall bee long hence when Spayne shall
 fall

To her old Lords, her Lyons nayles grow out,
 And all hir witherd glories freshly sprout.
 The Paynter shifts his Scene, as when heel make
 A Morne against the Night possession take
 Ore the usurped world; the darkness highs
 Before the light; Dayes purple Ensigne flies;
 So may you see, when as the Moores are gone,
 The Picture cleares and black is usd alone
 About the hayre [air], as when (though now tis light)
 Yett on the cloudy hills there hangs some Night.
 Another chamber at full length display'd
 The cruell fight before Lepanto made.
 The Gallies shockt; the Ocean roared that day
 Like a full Lyon blooded with the prey,
 And all the shores and all the Billowes round
 With noise of humane Thunder did resound.
 From either battayle rose confused cryes,
 Whilst Rolus such monstrous wracks envyes
 And thus the lazy Tempests doth upbrayd:

What mischief doe you worke? or who's afraid
 At your vayne noyse? you drowne perhaps a few
 Poore Barks condemn'd before to vengeance due
 Because some guilty Passenger they beare
 Or whom ripe fate or etakes at Sea: Butt here
 Whole Naxies perish without Rocks or shelves
 By greater tempests from the shippes themselves.
 Is this our Jurisdiction or e the Sea,
 To roade man Lectures of humanity?
 Thus storm'd hee, whilst uncertayne Victory
 Betweene both Fleets did long time wauing fly;
 At length upon the Christians Fleet shee stood,
 Her wings being clogg'd with water and with blood;
 This glorious day made John of Austria seeme
 Worthy a Crowne and Englands Martiall Queene.

So now the howse is finished, and fitt
 To haue the Saint invoc't u' inhabit it,
 Who loath approach; Hee fear'd the Climates Ire,
 And, as the Moone growes pale at Phœbus fyre,
 With no less terror can hee thinke of Spayne;
 Saint Lawrence doubted to bee broyld againe.
 But glad experience satisfy'd his doubt:
 For when the furious Doggstarr ranes throughout
 The Spanish soyle, which smoakes like kindled flax
 And with the anguish of his biting cracks,
 Heere pleasing horror through each liimie doth
 shoot,

Caus'd by the frozen Marble under foot
 And the cold springs, and by the winde which still
 Breaths freshness pantiug up the neighboring Hill.
 Where then was Death? wandering about the Earth
 Hee strangles great foundations in the Birth,
 Anticipating in his best of yeeres
 The busy'd man, whilst Droas attayne gray hayrs
 And their superfluous life to length is spunn.
 Where wert thou, envious Death, whilst this was
 done?

Beneath the building lurks a darckesome vault
 Which after all th' unwear'd workemen wrought,
 Then deckt it sumptuous, and a glimmering light
 From the rich Jasper breaks the richer night:
 It is Deaths Pallace, their kings burying place,
 Where or e their crowned heads he shakes his Mace.
 The hungry Monster wayted for this bitt,
 To feasting on a king preferring it,
 And unto generall Blacks. Butt, precious Cane,
 Though Dust it selfe growe proud of such a graue
 Which bri'd' ev'n Fate, yett doe nott thou presume
 To crowd the Founder in a narrow Tombe;
 Though thou alone mayst all their kings content,
 The House is all king Philips Monument.

THE SUNDERLAND LIBRARY.

THE sale of the last portion of this vast library will take place on March 10th and the ten following days, thus bringing the total number of the days of sale to fifty-one. The features of this portion are the same generally as those of the former, but it has the additional interest of including a large and fine series of sixteenth century editions of the New Testament as well as numerous very rare English tracts of the seventeenth century, many of which relate to New England.

As usual, there will be found numbers of *éditiones principes* and other editions of Greek and Roman classic authors, and the large series of editions of Virgil, amongst which that of Vindelin de Spira on vellum is especially notable. The other chief authors are Sallust, with Vind. de Spira's edition on vellum; Seneca; Silius Italicus; Silius Italicus; Sophocles; Statius, including Grolier's copy of the Aldine edition of 1519; Strabo; Suetonius; Tacitus, with the edition of Minutianus, Mediol., 1517, printed upon vellum; Terence, including the edition with the date of 1469; Theocritus, with the Aldine edition of 1495, having a clever contemporary drawing in colours on the first page; Thucydides; Valerius Flaccus, with Grolier's copy of the Aldine edition of 1523; Terentius Varro; Vitruvius; and Xenophon. Besides the books printed upon vellum noted above, there are the following:—Sannazarius, 'Arcadia,' 1504; Savonarola, 'Triumphus Crucis,' *absque ulla nota*; 'Sedulii Carmen Paschale,' 1501; Testamentum Græcum, 1568-9, King Charles IX.'s copy; Thuanus et autres, 'Coutumes de Peronne,' &c., 1569; Trissino, 'La Sophonisba,' 1524; the Aldine Virgil of 1514; and in the addenda the Aldine Homer without date, and the Aldine edition of the 'Opuscula' of Cicero.

As usual, the catalogue is rich in early and rare English, French, Italian, Spanish, and Portuguese books. Special reference may be made to a hitherto unknown edition of the 'Ogier le Danois' in Italian, printed by Lucas Venetus in 1480. The earliest edition of this work in Italian hitherto noted is that of Milan, 1498, and no bibliographer, so far as we know, has seen this edition. There are also what we suppose to be an unknown edition of the 'Sonetti Volgari' of Ludovico Sandeo, printed perhaps at Pisa in 1485; an edition of San Pedro, 'Carcel d'Amor,' Burgos, 1496, also of extraordinary rarity; and several other *incunables* here described probably for the first time.

Rare American works in both English and foreign languages will be found occurring as frequently in this portion as in the former ones, and in the addenda are numerous seventeenth century tracts relating to America.

In the matter of bindings this portion is somewhat richer than the preceding. The finest specimen of sixteenth century binding in the sale is the Ptolemy of 1504, occurring in the addenda.

As soon after the close of the sale as may be convenient, a sale will be held by Messrs. Puttick & Simpson of those books which have been returned by purchasers on account of imperfections, amongst which are some of great rarity and value.

Literary Gossip.

It is rumoured, we hope incorrectly, that the Treasury has cut down the estimates for the ensuing year of the British Museum.

His Royal Highness the Duke of Albany will preside at the anniversary festival of the Printers' Pension Corporation, to be held on Tuesday, June 19th.

The last sheets of the life of Lord Hatherley (Sir William Page Wood) are in the hands of Messrs. Bentley, and the book will probably see the light before Easter. The same publishers have also nearly ready for publication Mr. Samuel Carter Hall's 'Recollections of a Long Life.'

It is said that the publishers of one of our principal magazines talk of halving its price. Whether this be done or not, it is obvious that the chief houses in the trade are more and more inclined to cater for a larger public than they have hitherto sought to reach. No doubt many of the sixpenny editions

lately brought out have not paid directly, and the country booksellers, as a rule, dislike them; but they are said to increase the demand for superior editions. People who buy the sixpenny issue often take a fancy to a book, and end by buying a handsome copy.

MR. BUXTON FORMAN intends to reprint Charles Wells's 'Stories after Nature.' This little book, originally published in 1822, has now become exceedingly scarce. Mr. Forman will also print some additional scenes (hitherto unpublished) to 'Joseph and his Brethren.'

A COLLECTED edition of the poems of the late Dr. Robert Chambers is about to be issued in Edinburgh. The edition will be limited to 140 copies, will contain a new portrait of the author, and to the early poems numerous pieces written in later life have been added.

MESSRS. MACMILLAN & Co. have in the press and will shortly publish a memoir of Sir Charles Reed by his son, the Rev. Charles E. B. Reed.

LADY LINDSAY of Balcarres contributes a tale to the February number of *Aunt Judy's Magazine*, entitled 'A Most Exceedingly Naughty Little Girl.'

MR. J. P. EDMOND, a bookbinder at Aberdeen, who has for some time been accumulating collections for a general bibliography of Aberdeen publications, intends to issue, in parts, that portion of his material which would include the first four printers; in other words, a period extending from the introduction of printing into Aberdeen by Raban, in 1622, to 1736. He will also give the titles and collations of Edward Raban's books printed in Edinburgh and St. Andrews, before he set up his press in Aberdeen.

MISS HOPFUS, the author of 'Five-Chimney Farm' and one of the most promising of our younger lady novelists, has just finished a story to which she gives the title of 'A Great Treason.' The plot is laid during the American War of Independence. Mrs. A. W. Hunt has in the press a novel entitled 'Self-Condemned.'

MESSRS. RIVINGTON have in the press and will shortly publish a sketch of 'The Rise of Constitutional Government in England,' by Prof. Cyril Ransome, of the Yorkshire College, Leeds.

The death is announced of the oldest lady who claimed a considerable place among living writers. Mrs. Bray, who has passed away in her ninety-third year, was the last link between us and the generation which was in its prime in the early years of this century. She was the friend of Southey and the daughter-in-law of Thomas Stothard; she had been praised by Scott, and she had seen John Kemble act. Up to a very recent date she continued her career of authorship; and we reviewed a tale of hers not very long ago. A new edition of her letters to Southey we noticed in 1879. Of her many books the one that has most permanent value is her 'Life of Thomas Stothard, R.A.'

PROFS. WESTCOTT AND HORT are now passing through the press a school or pocket edition of their revised Greek text of the New Testament.

THE death is reported, at the age of

eighty-two, of Dr. James Melville McCulloch, of Greenock. He was author of a number of educational books which were in extensive use many years ago.

GOETHE's grandson, Wolfgang von Goethe, died last week, at the age of sixty-three, at Leipzig.

As a bit of contemporary criticism on a still famous book, the following passage from a lady's letter, the original of which is among the Carew family papers deposited in recent years in the British Museum, is not without value. It was written in March, 1749:—

"Have you read *Clarissa*? it requires both courage and Patience, for there is seven volumes of it, and several of them are very tedious. I was prompted to read it more out of complaisance than inclination; Lady Gainsboro' recommended and lent it me, with an assurance y^e I should not repent; I begun it, and was most heartily tired, but thought myself oblig'd out of civility to go thro' wth it, and I found it as she said, that y^e two last volumes made me ample amends; it is by much y^e most affecting thing I ever read. Lady Betty Noel has wrote a Poem upon it. In Lancashire they give y^e Lady Stanleys the credit of having had a Hand in it, but they don't own it."

FROM Germany comes the news of the decease of Prof. E. Bratuscheck, of Giessen, author of the 'Germanische Göttersage.'

PROF. S. R. GARDINER is to begin a course of twelve lectures on 'The French Revolution: its Causes and Results,' at Blackheath on Monday afternoon, the 29th inst. He is now giving another course on 'Epochs of European Progress' at Bedford Park. Both sets of lectures are in connexion with the London Society for the Extension of University Teaching.

KHAN BAHADUR KAZI SHAHABUDIN, C.I.E., one of the chief members of the Baroda Administration, has recently drawn up a statement as to the neglected condition of the Mohammedans in Western India. Three millions of the Mohammedan people, he says, are there gradually sinking into ignorance and poverty, the change being most evident in Sind. The total number of Mohammedans attending Government and aided schools in the Bombay presidency is 25,904; of these no less than 25,240 are in primary schools, and but 647 in middle-class schools. Only 1 in 117 of the Mohammedan population attends primary schools, compared with 1 in 61 of the Hindu population. The causes alleged for this backward state of things are the poverty of the Mohammedan community, their attachment to the Urdu language, which is practically useless in Bombay, and their alleged disinclination to send their children to any school where religion is not taught. The Khan Bahadur, however, considers that the last-mentioned cause does not exist.

SCIENCE

MEDICAL BOOKS.

BOOKS on "household medicine" are sure to be in great demand at the present time, as the extension of scientific knowledge has led every one to suppose that he is fit to be his own doctor; and it is important, not only to the medical profession, but still more to the public, that great care should be bestowed on these works. Considerable is the care which Dr. Black has

bestowed upon his work on *Household Medicine* (Ward, Lock & Co.). He has gone carefully and ably into all the subjects which can be included in such a volume, and into many other subjects which we hope will never be so classed. His work will be very much more useful when physiology is taught in every school in the country. Works on household medicine will then, we believe, improve not only the health of the country, but also the standard of knowledge in the medical profession. Of course it is impossible to agree with all the rules laid down for the maintenance of health; many of them are broken constantly with impunity, and to try to obey them would render the nervous, hypochondriacal man very miserable. A constant system of introspection has its bad as well as its good results. It is doubtful whether such a work should contain the symptoms and treatment of zymotic and other important diseases. They should never be diagnosed or treated except by skilled help. And the same may be said of wounds and injuries requiring amputation. The health of houses is well discussed, and it is to be hoped this part of the treatise may be largely studied; while the remarks on the use and abuse of tobacco and stimulants should not be passed over. Though somewhat impracticable, the relation of occupation to health is well treated, and, on the whole, the work is worthy of study and attention, and likely to produce real good, provided the public do not attempt to become, without special teaching, physicians, surgeons, and accoucheurs.

The Dictionary of Medicine, by Dr. Richard Quain (Longmans & Co.), is worthy of the reputation of the editor and his contributors. It is painful to notice how many of the latter have passed away during the progress of the work. To the busy practitioner the work will be a great boon, provided he has rather more than an average knowledge of his work; but the younger medical men with less experience will do well to be careful before they carry out all the treatment suggested in it, as some of the remedies undoubtedly carry dangers with them which are not alluded to. The articles on diseases are very good; they contain all the necessary information, and are quite up to the present time so far as aetiology, pathology, and treatment are concerned. We think, however, that the possibility of errors in diagnosis is not sufficiently insisted upon. The work has a failing common to many works on medicine in the present day written by the ablest men of the time, who are occupied in the higher walks of professional life, but are not engaged in watching the daily progress of disease: it lacks information as to the probable duration of diseases, and other details which are of great importance to the busy practitioner. We should like to have had some more information about the climacteric ailments which undoubtedly afflict the human race and very much puzzle the medical attendant. 'The Dictionary of Medicine' bears evidence of excellent, thoughtful work done by able, experienced men, and will supply a want long felt by the medical world. It would have been pleasanter to read if it had been issued in two volumes.

ASTRONOMICAL NOTES.

THE small planet (No. 227) discovered by M. Paul Henry at Paris on the 12th of August has been named by him *Philosophia*; whilst Dr. de Ball has given the designation *Athamantis* to the one (No. 230) which he discovered at Bothkamp on the 3rd of September. The planets discovered in 1882 by Dr. Palisa, as well as the one (No. 220) discovered by him in 1881, still remain without names.

Dr. H. Kreutz, of Berlin, publishes in *Astronomische Nachrichten*, No. 2482, a new determination of the orbit of the great comet, founded on observations extending from September 8th to November 14th. He finds a period of 843·1

years, and a perihelion distance (on the evening of September 17th) of 0·00775 in terms of the earth's mean distance from the sun (about 716,000 miles). He remarks that the comet does not appear to have undergone any essential change in its orbit by its near approach to the sun, as the observations before perihelion passage are in good accord with those made after it. The elements computed by Dr. Kreutz agree very well with those determined by Prof. Frisby, mentioned in the *Athenæum* last week; and there can be little doubt that the comet is moving in an elliptic orbit with a period of about (probably somewhat more than) 800 years. The records of comets seen in the eleventh century are not very precise, but it may be mentioned that one was noticed for four months in the year 1049, which, although it is difficult to make out what its path was, must have been a remarkable comet, and appeared at a time corresponding very nearly with the period assigned for our late visitor by Dr. Kreutz.

A CASE OF MISTAKEN IDENTITY.

15, Royal Terrace, Edinburgh, Jan. 23, 1883.

AT p. 122 of the recently published memoir of that most remarkable philosopher Augustus De Morgan, by Mrs. De Morgan, there is quoted a very nice letter from the late John Taylor, of Junius and Great Pyramid authorship fame, complimenting and thanking the learned professor for the part he had taken in procuring the construction and publication of accurate star-globes, with special illustrations of precessional changes through all past history.

The letter is exactly in Mr. Taylor's quiet, admirable manner, and shows him the good, the kindly, the well-read man, as well as the trusty publisher to the London University, with his place of business in Gower Street hard by. And at the foot of the page there is the further valuable dictum of him by Prof. De Morgan, all of whose remarks were so true, neat, and appropriate, that John Taylor "was by temperament a discoverer of hidden things, and has employed much ingenuity in discovering what we may call two crack secrets, because they have never been fairly cracked," viz., the Junius and Great Pyramid originations above alluded to.

Yet all this admirable commencement and termination of a notice of this mild, gentle-hearted, ever-working man is well-nigh swamped by the authoress of the 'Memoir' undertaking to add, in the middle of the same page, that "he (John Taylor) was far from sound in his scientific knowledge, and subjected himself to a severe castigation from Mr. Sheepshanks for meddling with the Liverpool Observatory and its manager. He also set astronomers right about the comet of 1848, which he declared to be the same as that of 1556. This, says Mr. Hind, in a letter to Mr. De Morgan, is the last of Mr. John Taylor's astronomical extravaganzas. The motion of the first comet was direct, that of the one observed in 1848 retrograde. Mr. Taylor's announcement was made in the *Liverpool Mercury*, and corrected, I think, by Mr. De Morgan in the *Athenæum*."

Now, to all those who knew Mr. John Taylor, of Gower Street, London, well, it is morally impossible that he should have committed any such escapades as these. And there is not the slightest occasion for attributing them to him, when every one conversant with the foundation of the Liverpool Observatory remembers that there was another "Mr. John Taylor" present there—a notably noisy man too, and whose fiery correspondence with the Rev. Richard Sheepshanks enlivened the newspapers of that great commercial city through several years. On writing, too, just now to a friend still there, he has "fixed" that Mr. Taylor for me in the following indubitable paragraph:—

"The late Mr. John Taylor, a Liverpool cotton-broker, died a short time after the death of Mr. Sheepshanks. He had given some attention to ancient astronomy, but was altogether

unacquainted with modern practical astronomy. Notwithstanding this, however, he was the authority in all astronomical matters in Liverpool for many years; but the Observatory Committee did not take his advice, and this offended him."

C. PLAZZI SMYTH,
Astronomer Royal for Scotland.

SOCIETIES.

ASIATIC.—Jan. 22.—Sir Bartle Frere, Bart., President, in the chair.—The following were elected as Resident Members: Rev. W. R. Shanks, Messrs. W. Lindley, C. S. Clarke, P. S. Melville, T. Rumball, and N. A. E. Graydon.—Mr. Cust read abstracts of three important papers, which will, sooner or later, be printed in the *Journal of the Society*, but which were of too abstruse a nature to be read to a miscellaneous audience. These were, 'The Northern Frontiers of China, Hia or Tangut,' Part VI., and 'The Shato Tribes,' Part VII., by Mr. H. H. Howorth; and 'Early Kannada Authors,' by Mr. L. Rice.

SOCIETY OF ANTIQUARIES.—Jan. 18.—Mr. E. Freshfield, V.P., in the chair.—Mr. C. F. Keyser exhibited, by permission of Sir J. Kelk, a bronze "winged" celt, measuring 6½ in. by 3½ in., with a rudimentary stop-ridge, found on Sidbury Hill, Wilts.—The Rev. J. F. Cheales exhibited a tracing of a wall-painting from Friskney Church, one of a series from which Mr. Cheales has been removing the white-wash, and three of which have been exhibited to the Society. The subject of the present one was no doubt rare, no other example being known in this country, though Mr. Middleton stated he had seen one (now destroyed) at Perugia. It represents the gathering of the manna, and the choice of this subject in the present instance is sufficiently explained by its proximity to a painting of the Last Supper exhibited on a previous occasion.—Mr. J. T. Micklethwaite communicated some notes on an unexplained figure in Henry VII.'s Chapel. The figure forms one of the illustrations to Mr. Micklethwaite's paper on the imagery of that chapel (*Archæol.*, vol. xlvii., plate xii.), where it is described as "unknown." Mr. Micklethwaite, however, has since come to the conclusion that it represents, strange to say, an image of All Hallows. This idea is borne out by the multifarious garments, indicative of all "sorts and conditions" of men, in which the figure is clothed. Mr. Micklethwaite also read a paper on a cross, or rather on an account of a cross, stated to have been found in 1685 in the coffin of King Edward the Confessor, and offered a solution of an inscription on the back of the cross which had hitherto defied elucidation.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 17.—Mr. T. Morgan in the chair.—Mr. Watling exhibited a fine collection of drawings, full size, of stained glass still remaining in old churches. These included a series of figures from Cambo Church, representing the Root of Jesse, and a fine figure of Lady Anne Percy from Long Melford Church.—Mr. Loftus Brock referred to a statement of Mr. Watling's that, of about three thousand coats of arms which he had found a few years ago in his studies of Suffolk heraldry, only about one-half have survived the "restoration" of the churches containing them.—Mr. Brock exhibited a rare silver penny of Ethelred II.—Mr. E. Walford described some ancient stained glass still existing in Bishop Butler's old house at Hampstead, the counterpart of which is at Oriel College.—Mr. C. H. Compton read the clauses of the Ancient Monuments Bill, and described the provisions of the Act.—The Rev. W. S. Lach-Szyrma and others followed, each making reference to various acts of injury committed on old buildings, requiring a greater extension of the principle of the Bill to prevent similar injury to other works.—Mr. E. Way exhibited various antiquities, mostly from Southwark, pointing to the continued presence of the Romans there.—The first paper was by Don Claudio Boutelou, on an ivory figure of thirteenth century date, called the Virgin of Battles, in the Royal Chapel of St. Fernando of Seville. In the absence of the author the paper was read by the Chairman, who had translated it from the Spanish. The statue was a remarkable example of carving, and the paper proved that it was the figure which had been carried to battle on the pommel of St. Fernando's horse.—The proceedings were brought to a conclusion by a paper by Mr. W. de Gray Birch, 'On a Roll relating to the Ancient See of Crediton, now in the Cottonian Library.' It is a thirteenth century copy of earlier documents, only some of which have been printed. Among these are a declaration of indulgences by Bishop Ethelgar, 932, to those who contributed to the building of Crediton Minster; schedule of the days of indulgence, with names of the bishops; grant of land at Creedy, near Newton St. Cyres, 1018; and the will of a canon, Bartholomew de St. Davids, in which

appears the inventory of a fairly large library. Among the books named, besides various works of a devotional nature, are copies of Virgil, Horace, Statius, and three of the works of Ovid.

NUMISMATIC.—Jan. 18.—Dr. J. Evans, President, in the chair.—Mr. R. K. Walker was elected a Member.—Mr. Evans brought for exhibition four varieties of the Pontefract Castle siege piece dated 1648; two issued in the reign of Charles I., and two after his death.—Mr. B. V. Head exhibited a silver medal struck to commemorate the erection of the Egyptian obelisk in the Central Park of New York.—Mr. J. G. Hall exhibited a specimen of the "Rebellen Thaler" of Henry Julius, Duke of Brunswick-Wolfenbüttel, 1595, on the reverse of which is a representation of the destruction of Korah, Dathan, and Abiram, accompanied by the letters N. B. M. A. D. I. E. S., supposed to stand for "Non recedit malum a domo ingrati et seditiosi." This was probably intended as a warning to the citizens of Brunswick, with whom the duke was then at feud on the question of rights and privileges.—Mr. H. Montagu exhibited an unpublished Rose-noble of Edward IV., in fine preservation, but weighing only 114 grains instead of 119½ grains, with a small fleur-de-lis as a mint mark on the reverse and on the obverse a sun; also unpublished varieties (1) of the noble of Edward III. with HIB. or HYB., still further contracted to the single letter B. in the obverse legend, and (2) of the light noble of Henry IV. with an annulet on the side of the ship in juxtaposition to the usual trefoil.—Mr. Head read a paper, by Mr. E. H. Bunbury, on some unpublished tetradrachms bearing the name of Alexander the Great. Among these the most remarkable was one of very fine style and perfect execution, and having in the field of the reverse as an accessory symbol a small copy of the celebrated statue known as the Farnese Hercules, or rather of the original statue of Hercules by Lysippus, of which the existing statue by the Athenian sculptor Glykon is itself a copy.

CHEMICAL.—Jan. 18.—Dr. Gilbert, President, in the chair.—It was announced that a ballot for the election of Fellows would be held at the next meeting, February 1st.—The following papers were read: "The Fluorine Compounds of Uranium," by Mr. A. Smichells. The author confirms the results previously obtained by Bolton, and proves those obtained by Ditte to be erroneous.—"On a New Method of estimating the Halogens in Volatile Organic Compounds," by Mr. R. T. Plimpton and Mr. E. E. Graves. The authors burn the vapour of the compound in a glass Bunsen burner; the products of the combustion are aspirated through caustic soda solution, which is treated with sulphurous acid and the halogen precipitated by silver nitrate, &c., in the usual way. Good results were obtained with various liquids, from ethyl bromide, boiling at 39°, to acetylene bromide, boiling at 150°.—"On a Modified Liebig's Condenser," by Mr. W. A. Shenstone. The author has slightly modified a vertical condenser, so that it can be used for prolonged digestion and subsequent distillation without shifting.—"On Two New Aluminous Mineral Species, Evigtokite and Liskeardite," by Mr. W. F. Light.—"On the Volume Alteration attending the Mixture of Salt Solutions," by Mr. W. W. J. Nicol. The salts employed were NaCl, KCl, KNO₃, NaNO₃, CuSO₄, and K₂SO₄.

PHILOLOGICAL.—Jan. 19.—Dr. Murray, President, in the chair.—The Chairman stated the present condition of the Society's new English Dictionary, of which he is the editor. About half of part I. was stereotyped, to *Age*. That took 176 pages. The other half ought to run to *App*, but probably would not include so much. In *Littre Age* runs only to p. 75. Proofs were out to *Albacore*. The number of words to *Age* were 4,100, more than double Webster's in both his dictionary and supplement, namely 2,023. To these 4,100 words different forms had to be added, making a total of 5,577. In the work done the number of Anglo-Saxon or "aboriginal" words was very small—about one-eleventh of the whole number. Some hundred readers were still at work, and nearly every day brought its packet of slips, sometimes with new A words or new senses. About thirty sub-editors were also at work, and for their quiet labours the Society and the editor could not be too grateful. Specimens of false words (misreadings of MSS. or text) were given. The treatment of compounds was discussed; and the Dictionary articles on *aesthetic*, *æ-adæ*, and *agnal* were read.—A vote of thanks to Dr. Murray and his helpers was proposed by Mr. Furnivall (former editor of the Dictionary), seconded by Mr. A. J. Ellis, and carried unanimously.

HISTORICAL.—Jan. 17.—Mr. C. Walford in the chair.—Prof. Seeley, Rev. G. W. James, Rev. E. Price, Rev. T. A. Taggart, Major J. Davis, Messrs. N. H. Aspenden, G. E. Bowker, Oscar Browning, S. J. Cartledge, E. F. Cherry, J. Chester, C. H. Harper, and T. B. Trowsdale were elected Fellows.—The Rev.

E. R. Christie read a paper "On the Government of Charles I."—A discussion followed, in which the Rev. Dr. Thornton, Mr. E. A. Ainslie, Mr. Alderman Hurst, and the Chairman took part.

ARISTOTELIAN.—Jan. 22.—Mr. S. H. Hodgson, President, in the chair.—The study of Kant's "Critique of Pure Reason" was resumed and further progress made, Mr. H. W. Carr opening the discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 8.—"William Cobbett," Mr. J. Macdonell.
Institute of Actuaries, 7.—"The New Married Women's Property Act," the President; "Approximate Summation of Series," Mr. G. F. Hardy.
Aristotelian, 7½.—Kant's "Critique of Pure Reason," continued by Mr. J. Fenton.
Surveyors' Institution, 8.—Discussion on Mr. Clarke's Paper, "Improved Farm Homesteads," "Farm Buildings," Mr. C. J. Mann.
Society of Arts, 8.—Solid and Liquid Illuminating Agents, Lecture I, Mr. L. Field (Cantor Lecture).
Geographical, 8½.—"Excursions and Surveys in the Persian Elburz," Lieut.-Col. B. Lovett.
Tues. Royal Institution, 8.—"Primeval Ancestors of Existing Vegetation," Prof. W. C. Williamson.
Civil Engineers, 8.—"Mild Steel for the Fire-boxes of Locomotives in the United States," Mr. J. Fernie.
Society of Arts, 8.—"Life among the Turcoman Nomads," Mr. O'Donovan.
Wed. Society of Arts, 8.—"Enallage in the United States," Prof. J. E. T. Rogers.
Thurs. Royal Institution, 8.—"The Spectroscope and its Applications," Prof. Dewar.
Royal, 4½.
London Institution, 7.—"The Anthem," Dr. R. Simpson.
Linnean, 8.—"Life History of an Epiphyllous Lichen," Mr. H. M. Ward; "Pairing of Spiders and Organs of Male Abdominal Regions," Mr. F. M. Campbell.
Chemical, 8.—"Electron of Fellows," "Some Derivatives of Fluorene," Dr. W. R. E. Hodgkinson and F. E. Matthews.
Antiquaries, 8½.—"Shipwreck of Sir Cloudesley Shovel in the Scilly Islands in 1707," Mr. J. H. Cooke.
Fri. United Service Institution, 3.—"Use and Application of the Marines, Past, Present, and Future," Capt. J. C. R. Colom.
Philological, 8.—"History of English Sounds," Mr. H. Sweet.
Royal Institution, 9.—"The Size of Atoms," Sir W. Thomson.
Sat. Royal Institution, 3.—"Sir John Lawrence and the Mutiny, 1857," Mr. R. B. Smith.

Science Gossip.

IN accordance with the provisions of the Dublin Science and Art Museum Act, a special general meeting of the Royal Dublin Society was recently held for the purpose of considering the surrender of their old charter and of applying to the Crown for a new one, the draft of which was submitted by the Council. In this, among other changes, it was proposed to style the body the Royal Society of Dublin, and to give it powers to confer the titles of Fellows and Professors. The proposition for the adoption of the new charter was negatived by the meeting.

MESSES. BROWN, BARNES & BELL have forwarded to us several examples of a new process which they have named "photo-filigrane," for producing the water-mark in paper by a photographic process, the invention of Mr. Walter R. Woodbury. The result is stated to be produced by engraving steel rollers by photography, between which the paper is passed under pressure. The effects, which are interesting, can be obtained from anything from which a photographic negative can be taken. It appears to us obvious that the raised surface required on the roller may be effected by the action of light on bichromate of potash and gelatine or some similar actinic agent.

PROF. ELIAS LOMAS, in his "Contributions to Meteorology," read before the National Academy of Sciences, and published in the *American Journal of Science* for January, deals very fully with the mean annual rainfall for different countries of the globe.

MR. ALEXANDER GRAHAM BELL, in the same journal, publishes an important paper "Upon the Electrical Experiments to Determine the Location of the Bullet in the Body of the late President Garfield; and upon a Successful Form of Induction Balance for the Painless Detection of Metallic Masses in the Human Body," with illustrations of the apparatus.

MR. ROBERT SABINE has devised an ingenious comparison photometer on the wedge principle, which is well known to astronomers. A wedge of neutral-tinted glass is placed in the track of a beam of light from the source to be measured, and adjusted until a certain thickness of the glass partially dilutes the ray, which is reflected by a mirror upon a disc of opal glass. An adjoining disc of the same description is illuminated by a standard oil lamp. The wedge is moved in and out until the illumination of the two discs

becomes practically the same, and the thickness of the wedge on the scale indicates the relative proportion of the lights.

M. CHEVREUL has again been unanimously nominated President of the French Société Nationale d'Agriculture.

M. ROLAND, having at the séance of the Académie des Sciences received thirty-five suffrages—the highest competitor, M. Dupuy de Lôme, obtaining only seven—was proclaimed Vice-President for the year 1883. The Académie then proceeded to the nomination of two members to the "Commission Centrale Administrative pendant l'année 1883," one in the Mathematical Section and the other in the Physical Section. MM. H. Milne Edwards and Edmund Becquerel were duly elected members of this commission.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

GROSVENOR GALLERY.—WINTER EXHIBITION.—The WINTER EXHIBITION OF THE GROSVENOR GALLERY IS NOW OPEN, with a Collection of the Works of L. Alma Tadema, R.A., and the Landscapes of the late Cecil Lawson.—Admission, 1s.; Season Tickets, 5s.

WATER-COLOUR EXHIBITION. 53, Pall Mall, containing 320 Works by well-known Artists in Water Colours, three great Works by John Martin, K.L., and Fifty others in Oil. NOW OPEN. Admission, 1s.
ROBERT HOPKINS, Manager.

DORÉ'S GREAT WORKS. "CHRIST LEAVING THE PRÆTORIUM," "CHRIST ENTERING JERUSALEM," and "MOSES before PHARAOH," each 33 by 22 feet, with "Ecce Homo," "The Ascension," "Dream of Pilate's Wife," "Soldiers of the Cross," "A Day Dream," &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

NEW PRINTS.

MR. A. LUCAS has sent us a proof of a plate engraved in a peculiarly brilliant and rich manner by Mr. G. H. Every, after a picture by Sir F. Leighton named "Viola," being the bust in profile of a beautiful girl with dark hair, and having that fine moribondezza and evenly tinted carnations which the P.R.A. treats with so much taste and sense of elegance in disposition. It derives a peculiar charm from the deft treatment of the masses of dark and light tones, e.g., the dense, dark, yet shining hair, the light-absorbing complexion, and the full whiteness of the muslin sleeves and the darkness of the bodice. On the other hand, our impression of the plate (we have not been able to compare it with the picture) does little justice to the solidity of the features, which, as here reproduced, are deficient in those suggestions of a skeleton which are never absent in "the life," however well "padded o'er with flesh and fat" the bones may be. From the same publishers we have re-mark proofs of two etchings by Mr. D. Law from pictures by Mr. O. W. Brierly, representing in marine views the extremities of hope and defeat in the history of the Spanish Armada. "Sailing from Ferrol" represents the tremendous navy in calm, sunny, and misty weather, gigantic sea-castles loosening their sails to catch the unwilling breezes on the smooth waters of the Spanish shore. "The Defeat of the Spanish Armada" is the complementary etching to the above, and it shows, in a striking contrast of the effects of storm, darkness, and fire, the catastrophe off Gravelines, the blowing up of the stern of a Spanish man-of-war, the burning of another, the sinking, the toppling over, and the crashing together of the invading ships. These etchings are effective, and, despite the roughness of some parts, the lack of solidity in the draughtsmanship (for instance, in the hulls and sails), and the superficial sentiment of the designs, they are worthy of being ranked with similar works of the day. We fail to understand why so much copper was used. Half the space would have sufficed for the designs and for the display of even bolder and more searching art than Mr. Brierly has in these instances employed. The re-mark in each of these cases is a flag. From the same publisher we have a re-mark proof of an etching, by the same hand, after Linnell's noble picture

called 'The Windmill,' a part of the Vernon Gift to the National Gallery, in which an old mill appears on a rising ground on a common, with, in the front, a pool where cattle have assembled to drink. A hollow in the land leads the eye by shining ponds and sunbeams to the distance, and is barred by shadows. A grand disposition of clouds in bright light and dense shadows, with dashes of softened light in the sky and on the land, adds expression to the noble picture, which, though but eighteen inches long, epitomizes the grandeur of impending storm, and, apart from its sentiment, is admirably composed with regard to the alternate spaces of shadow and light which give force and richness to the landscape. Mr. Law has done his part in this capital reproduction with fidelity and energy.

ROYAL ACADEMY.—WINTER EXHIBITION.
(Fourth Notice.)

LINNELL is fairly and fully represented by the 161 landscapes, portraits, drawings, miniatures, and engravings in Galleries I. and II. We miss a noteworthy picture or two and the engraving of the portrait of the Rev. John Martin (see No. 36), and we would gladly exchange some popular examples of his florid stage for as many of the landscapes of the intermediate period, or even for more of what may be called his grey period, which is, more studies and experiments apart, the earliest. Still, if a few drawings from the antique, to which, under Mulready's advice, he devoted himself with characteristic energy while studying in the Academy, had been added, the artist's long career would have been completely represented.

Had the promoters of this exhibition intended to set before the world an illustrious example of what a landscape painter ought to be, and show by comparison what is lacking in the studies of our own time, they would have formed a more instructive collection, and brought together every scrap that remains of Linnell's earliest essays in art—even his Academy drawings and studies of details and expression. Linnell never made sketches such as those by which many modern draughtsmen acquire the slight-of-hand that is all-sufficient for their half-educated admirers and the dealers of our day. As to his early experiments in expression, they were probably few and might be hard to identify. That Linnell, even when little more than a boy, aimed at the expression of the noblest sentiment of which landscape art is capable, needs no better proof than the Countess of Caledon's 'Landscape, with a Haystack' (No. 14), which is undoubtedly the second in date of the hundred and more pictures before us. To what an elevation of sentiment he attained the hastiest observers may learn by glancing at 'The Last Gleam before the Storm' (9), the 'Barley Harvest' (6), 'St. John the Baptist preaching in the Wilderness' (39), 'The Disobedient Prophet' (66), or 'On Summer Eve by Haunted Stream' (82). The last shows Linnell matching himself with Samuel Palmer in his own line. We advisedly select those examples in which a poetic purpose has moved the painter, and is not inherent in the scenes or effects themselves. Of the unflinching studies which loyalty to his art rendered indispensable every work bears witness. Linnell's pictures are, therefore, in the highest degree exemplary. His poetic inspiration is genuine and not second-hand, his learning is admirable, his skill exhaustive, and, until Time blunted his touch and blurred his thoughts, his pictures were beautiful, complete, and grateful to artistic eyes. Why, then, is not Linnell properly represented in the National Gallery, where there are only two minor works of his, the largest dimension of which is eighteen inches?

The best mode of arranging the works of a painter so as to enable the visitor to understand his career is the chronological. In this instance, unfortunately, the decorative method of hanging has been preferred. We shall, however, notice

the pictures in the order of their production, and thus illustrate the advantage of a chronological arrangement. The reader will bear in mind that the artist was born in Bloomsbury in 1792, four months before George Cruikshank came into the world, and four days before the Parisian mob broke into the Tuileries. In 1807 Linnell appeared at the Academy for the first time with 'A Study from Nature' and a 'View near Reading'; in 1808 he contributed 'Fishermen,' and sold it to Mr. R. Colborne for fifteen guineas. In this year he painted the earliest complete picture in this collection which is identifiable by a date, the 'Removing Timber in Autumn' (26), for which, in the following season, being then sixteen years of age, he received fifty guineas from the Directors of the British Institution as a premium for the best landscape submitted to them. It was at their exhibition in 1809. It is probable that the 'Sketch from Nature' (110), or the example with the same name (111), or the 'Study from Nature' (120), all of which were experiments made in 1806 for the sake of practice, is the above-named 'Study from Nature' of the exhibition of 1807. At any rate, these are the earliest examples, and fairly represent 'A Study' and 'A View.' In them we see exactly what Linnell could do at fourteen, while still a student in the Antique School at Somerset House, to which he was admitted November 28th, 1805. He was, even thus early, so zealous a student, that in 1804 he was turned out of Christie's because he sketched pictures by Girtin which were sent there for sale. We should like to have had even earlier work than Nos. 110, 111, and 120; but they suffice to show the extraordinary skill of the lad, whose latest landscape before us is Mr. C. Neck's 'Crossing the Bridge' (78), produced in 1877, when the artist was eighty-five years of age. He continued to paint after this, and till a very short time before Death summoned him just twelve months ago. Nos. 110 and 111 are intact and somewhat inferior to No. 120, which seems to have been "touched up" since it was painted nearly three generations ago. They are all intensely interesting, because they indicate much of the artist's future.

The pictures of the grey period (Nos. 11, 14, 26, 33, 35, 36, 110, 111, 120, and minor works) attest the influence of Linnell's master, Mulready. They bear a strong likeness to the earlier instances of the latter's skill—see, in the Sheepshanks Gift, 'The Cottager' (1806) and 'The Fight Interrupted' (1815). It would not be difficult to mistake an early specimen in oil by W. Hunt, another of Mulready's pupils, for a study by Mulready or Linnell. Mulready's 'Convalescent from Waterloo,' lately included in the Jones Bequest to the South Kensington Museum, though painted in 1821, shows how long characteristics similar to those of Linnell's grey period continued to mark the art of the elder painter. Mulready, Linnell, and Hunt all employed a technique which threatened the "coming through" of the dark priming of the canvases; and this has given to them a common greyness, with greenish lights and bronze-tinted shadows. Similar conditions affected Ruysdael's pictures in a similar manner. Turning to No. 26, *Removing Timber in Autumn*, we shall see what these conditions have produced. The picture was probably never very bright, but it is now very like a Ruysdael over which two centuries have passed. The surface is a good deal cracked. It depicts the gloom of rainy weather, with impending drift and a slaty twilight, and an almost shadowless effect in a glade of a partly felled forest, where are several figures, including that of Mulready's father, a bare-headed man seated on a trunk. The composition is admirable, though a little conventional. The precision of touch shown in the timber, in its bark and shredded boughs, in the clothing of the men, and in the crockery from which some of them eat, is

extraordinary. It is not difficult to see that studies from the antique had ensured a good style to Linnell; and unflinching delineation of nature had endowed him with that rare precision of touch without which he would never have attained style—a wonderful thing to find in the work of one so young. This picture is the first important outcome of these studies. It may be compared with its sparkling and rich neighbour, *Fine Evening after Rain* (24), painted thirty years later, and shows how much Linnell had gained and lost in the interval. Brilliance, luminosity, a broad and emphatic touch, a fine sense of the richness of natural colour in very high keys, had grown habitual to him, and he had acquired a keen perception of the charm of reflected light—a thing he had small power to deal with in 1807. On the other hand, the work is thin, the touch comparatively blunted, and the sentiment already somewhat hackneyed. The grandeur of the landscape is fully conveyed in this little picture; but the artist was evidently less reluctant than before to rely on his memory for the *vérisemblance* of the details of nature, and he was accustomed to gather materials of that sort much nearer home than North Wales, to a sketch in which district, made long before 1836, the 'Fine Evening after Rain' is referable. The second picture in chronological order is the *Landscape, with a Haystack* (14), before named as belonging to the Countess of Caledon, and an even more covetable example than 'Removing Timber.' The landscape is dim; the time is twilight; the sky is grey. The artist has depicted an almost shadowless effect on a level plain, with, in the mid-distance, a group of haystacks standing on the edge of a pool of dull steel colour, and

—like a dismal cirque
Of Druid stones, upon a forlorn moor,
When the chill rain begins at shut of eve,
In dull November.

The landscape has the saddest olive tints, and the sky the melancholy belonging to impending rain which Ruysdael saw in nature, and which forms the frequent theme of De Koningh's pictures. Originally this motive seems to have affected Rembrandt and to have become the inheritance of his pupils.

The *Quoit Players* (33) was at the British Institution in 1811. It was sold to Sir T. Baring for seventy-five guineas, and resold in 1848 for 238*l*. The present owner, Mr. Simpson, of Redhill, gave 1,000*l*. for it. Painted in 1810, it represents men playing at quoits on a common near some cottages and the trunk of a withered tree, the summit of which rises against the sky and is rendered distinct by the brightness of its peeled wood. The draughtsmanship is similar to that in 'Removing Timber,' but the execution is somewhat thinner, the handling and touch are softer and less solid, and there are more fusions of tints and tones, such as are suited to the glow of a warm evening just before twilight begins. The composition is studied, not to say conventional, yet happy; the figures are energetic and as like nature as Teniers's. The sky is very clear, carefully modelled, and shows perfect sense of the light-absorbing power of air. We observe the influence of Mulready on an artist as well trained and of superior poetic insight. At the time of this picture Linnell's sympathy with his friend was still perfect, but his independence was not affected by his loyalty. The marvellous *Portrait of the Rev. John Martin* (36) represents the Baptist minister of Keppel Street Chapel, a preacher of note in his day, under whom Linnell sat seventy years ago—now most interesting to us on account of the amazing precision and firmness with which the painter delineated his solid, energetic, and commanding features, all their clear and massive forms, the even morbidez and equable carnations. More searching drawing was surely never devoted to the human face, or more exquisite modelling employed, along with the utmost breadth and singular luminosity of painting. Such astonishing skill was largely due to Linnell's studies from the antique. Holbein never painted better; compared with such finish the labours of

Denner are folly. This portrait was painted in 1812, when Linnell was twenty years old.

The next example, *Bayswater in 1814* (11), was painted in 1814, and shown at the British Institution of that year, under the original title of 'The Bird-catchers.' It was partially repainted in 1859, remains in good condition, and shows the original powers and accomplishments of the artist at their best. In the distance is a gently rising ground clad with trees; in the middle are some grey willows placed near water, with the light shining in their foliage; groups of dark elms and slender poplars cover the regions we call Bayswater and Notting Hill. All these portions attest the skill of the painter, who had now begun to work in a mode differing from the earlier one to which we have referred. Young as he was in 1814, the sky of this example is one of the best of his painting. No student who passes half an hour in this gallery will hesitate to award to Linnell a high place among the great sky painters. Not one of these pictures repeats another without considerable variations and expression proper to itself. The sky before us is delicate and exquisitely modelled; its warm illumination reveals an immeasurable vista of cumuli in the finest gradations. The drawing of the trees and their bare branches in the foreground on our left is as elaborate as Linnell could make it, and their forms are photographic in their fidelity. The vaporous air gives a charm to the distant rising ground, and imparts a natural "bloom" to the meadows and hedgerow trees. *Forest Scene, with Bark-Renders* (29), is dated 1816, and shows Linnell had been at work in Windsor Forest, having quitted Hastings, the Thames, and Wales. He had become animated by a sense of the loveliness of silvery tints and pure atmospheric brilliancy, which thenceforward never left him. Combined with olive general hues, these qualities ruled the second phase of his career. *The East Window of Netley Abbey* (35), said to have been painted in 1820, represents the art of Linnell about that time. It shows ruins and slender trees in a broad effect of transparent shadow. The touch is firm and light, and the picture shows the artist's feeling for general composition, which, as in the foregoing pictures, had not settled into masses disposed with the emphatic and grand simplicity which obtained in nearly every succeeding picture. This is, so far as we know, the sole example of a subject of Linnell's choosing which comprises ruins or other signs of the wreck of men's works. It is noteworthy that nearly every other ancient and modern landscape painter has frequently illustrated the pathos of destroyed or abandoned edifices. Turner was peculiarly fond of it. But Linnell evidently avoided mournful themes of this sort, and even when delineating felled timber—as in 'The Meal in the Wood' (1), 'The Timber Waggon' (7), 'Woodcutters' (19), 'The Woodcutters' (22), 'Removing Timber' (26), 'Forest Scene, with Bark-Renders' (29), 'Moving Timber' (34), 'The Timber Waggon' (45), 'The Woodcutters' (49), and, above all, in 'The Fallen Monarch' (57)—he seems eager to show how this destruction involves the exercise of human labour and activity, which is the reverse of desolation. All his works here, except the first two, are energetic, and most of them, although their motives do not lack gravity, are animated. Even 'Netley Abbey' is gay with summer leafage and pure air saturated with sunlight. His cheerfulness is, in fact, one of the secrets of Linnell's popularity. Even his old mills are still capable of working, and face the heavens on breezy uplands, and his thunderstorms are harbingers of finer weather.

An epoch-making picture of Linnell's is Mrs. Grove's *St. John the Baptist preaching in the Wilderness* (39), which the Catalogue says is dated "1828-33." The correctness of some of these dates is questionable. It is certain that an important picture with this title, by Linnell,

was No. 120 in the exhibition of the Society of Painters in Oil and Water Colours of 1818. 'John Preaching' was begun at 35, Rathbone Place, a residence our painter quitted in 1818 or 1819. Inquiries about the dates and whereabouts of Linnell's pictures are rendered difficult by his practice of repeating titles, while partial repainting of some pictures has not facilitated inquiries of this nature. The doubts thus suggested are only to be decided by a reference to that 'Liber Veritatis' which he diligently illustrated with sketches and confirmed with dates. At any rate, the noble example before us made a great impression, and marked a step in the development of his genius. It exhibits features which had been diligently studied while Linnell was working in Derbyshire. A high peak that catches the sunlight overlooks a narrow valley, and is clad in foliage almost to its summit. A vista of trees and blue water appears in the shadow of the cliffs, and extends to the dark blue hills of the extreme distance, where white clouds gather in and drift slowly out of the highest valleys. In a flat meadow at the foot of the peak an immense multitude is arranged in a large semicircle to listen to the Baptist, whose back is towards us, a dark figure with both hands raised above his head. The ruddy light of the declining sun strikes on the figures in a Rembrandtish fashion. The large gleams of sunlight cleave the masses of shadow like wedges of gold and illuminate the deep tints of autumnal foliage above them. Overhead huge masses of pure white cumuli, with grey bases, are dashed here with rosy, there with silvery light. The effect is grand and romantic enough to be worthy of Gaspar Poussin at his best. But the picture, on the whole, resembles a Rembrandt refined by the influence of Claude, or a Claude strengthened by the energy and power of Rembrandt. It has the poetry of a Rembrandt, like No. 9, the famous *Last Gleam before the Storm*, which is unfortunately placed for careful study. As No. 49 it was the great attraction of the British Institution in 1848.

The visitor should recollect that from 1812, when he produced the 'Portrait of the Rev. John Martin,' until this landscape appeared Linnell could get a very fair livelihood as a painter of portraits, but as a landscapist he did but badly. Scores of his works rested unbought against the walls of his study, while he added to his earnings by engraving his own portraits and even examples of Collins's prettier art. The great picture before us produced some effect. In it Linnell took up the gage Rembrandt had thrown down with the immortal 'Mill,' which is at Bowood, and met the Dutch master on his own ground. The view before us is a rough wealden landscape, such as our painter affected after the middle of his life. A mill occupies the crest of a bank on our left, overlooking a valley, and rising out of a dense clump of trees to spread its weather-beaten vans against the blinding white of a vast amphitheatre of clouds formed on our left by a furious wind which roars among the trees, and baffles the flight of the strong-winged birds who wheel in vain on our right. A pool, darkling with reflections of the bank rising near its edge, gleams with intense radiance derived from the clouds overhead. The strange light is again reflected from spot after spot in the vista, and a ruddier lustre illuminates the marly banks, and the verdure and rocks on our right. This arrangement is marvellously powerful. The execution is worthy of the design, being everywhere so clear that even the gloomiest shadows look like dark jewels. The general tones and local tints remind us of an enamel. No. 8, *The Eve of the Deluge*, was at the Academy in the same year the 'Last Gleam' appeared at the Institution. It also is a stupendous composition of clouds in all that array of fiery light and thunder-laden gloom Linnell thought proper to the beginning of the great catastrophe. These clouds hang above a broad and shallow valley, on one side of which the ark is seen,

while in front the family of Noah look at the sky with a demonstrativeness which is unacceptable. The gloom makes us fancy that the very gates of heaven are about to be closed upon the world for ever, so that no other gleam of light shall follow.

The Timber Waggon (7) of 1852—there are several pictures bearing the same title—belongs to Mr. David Price's rich collection of modern paintings, and brings us very near to the well-known florid manner of Linnell's later life; but it retains all the finest qualities of the olive period, to which most of the pictures we have hitherto mentioned belong. On the whole, it is worthy of the culminating mode of the painter, brilliant, deep-toned, rich, and broad. It is made important by a happy and energetic composition of figures and an almost Titianesque wealth of colour and tone. *Barley Harvest* (6), dated 1852 (R.A. 1852), is an immensely grand and pathetic picture of an evening effect. The last gleam of the sun has assumed a purple tinge, which spreads over the clouds and is reflected with but little splendour on the darkling meadows and fields. The cloudless half of the sky is grey, ashy tinted, and marked with fading blue, pallid orange, and paler yellow, from the zenith to the horizon. The fine and solemn effect of these elements has been aided by admirable execution and consummate knowledge, by which the foreground has more especially profited.

In No. 3, *The Sand-Pits*, 1856, the florid stage of Linnell's art is distinct enough to be marked in nearly every element of the work. Its brilliancy is, however, still charming. It depicts the effect of summer sunlight on the landscape and its richly tinted foliage. The student should compare it with the *Gravel-Pits* (55) of 1857, which we lately noticed in "The Private Collections of England," No. LXX. (*Athen.* No. 2865, p. 409), with other works belonging to Mr. Brocklebank, of Childwall Hall, Liverpool, including 'The Dusty Road' (not No. 74, now here), by Linnell, with Turner's 'Ehrenbreitstein' (211), and Calcott's 'Ruins of a Castle' (283). No. 55 is a typical example of one end of a style which terminated with *Storm in Autumn* (56) and *Crossing the Bridge* (78). The intermediate pictures embrace the florid period of Linnell's art, the one best known to our generation. In producing these pictures Linnell brought to view a world of beauty, and his sense of the preciousness of English pastoral poetry is obvious. Always independent, he yet reminds us here of Claude, as in No. 21, *Harvesting*, which is a classic pastoral translated into perfect English, and an excellent minor example of his best time. In No. 32, the *Flight into Egypt*, we have another and more important example, giving, as in 'St. John Preaching,' a Scriptural subject with a South-English landscape marked by noble composition and fine glowing colour, but injured by the appearance of the Pyramids in the extreme distance. Grand in its magnificent sentiment and colour, it forms a noble romance, instinct with dignity, and massive in its simplicity. In one picture Linnell paints like a stronger Calcott, in another he equals Crome, and puts in more sentiment. Collins everywhere pales before him; see No. 13, *Opening the Gate*, which is a Collins *plus* Linnell, and yet by no means one of Linnell's masterpieces. No. 22, *The Wood-Cutters*, is as "juicy" as a Constable. The spirit and verisimilitude of many of the portraits will be noticed by the reader who is disposed to linger in these galleries, and admire the miniatures and likenesses in oil, the prints, and the beautiful water-colour drawings on the screens in Room II. of this exhibition.

'FOUND.'

92, Cheyne Walk.

ALLOW me to relate in as few words as I can the origin and history of Rossetti's picture called 'Found,' as an explanatory supplement to Mr. W. M. Rossetti's very reasonable note in your last number.

In the autumn of 1853 my dear friend for five years past, D. G. Rossetti, came to spend some weeks with me in Newcastle, while I was preparing my little book of poems called, from an etching in the front so entitled, 'Poems by a Painter.' In this volume was to appear, and did appear for the third time of printing, my narrative, in scenes or successive parts (not a ballad), previously called 'Rosabell.' Rossetti advised me to rechristen the heroine Maryanne, and offered to add an illustrative etching by himself. To this I gladly agreed; he designed a subject from the poem, my poor degraded heroine looking on a bevy of children playing at a game reminding her of her own age of innocence. This he took with him on returning to town, but never produced in the form necessary for publication. Some years later he painted it in water colour—the picture now exhibited called 'The Gate of Memory,' No. 357.

In the course of his doing this, we talked of the conduct of my story, and as I had described at large her rustic lover, Andrew, returned from market, lingering at her parents' cottage door, hesitating how he should tell them he had found the long-lost girl in her degradation, Rossetti thought I should have given the meeting in full, the terrible meeting of the old lovers now parted for ever. I declined to try, or to add to my story. He said he would paint it. On my next visit to London, 1853-4, he showed me the picture begun. There was Andrew the market-man recognizing his Maryanne, whom of old he had often driven to town in this very market cart—recognizing her fallen utterly, homeless, and abandoned. It was admirably thought out; but Rossetti had begun, according to his practice at the time of finishing piece by piece, by elaborating an inferior portion of the subject, the calf, so painstakingly that he had exhausted his patience, and so had laid the picture aside for small water colours, more poetical and inventive, less dependent on nature, and so more rapidly accomplished. On my return to Newcastle I interested my friend Mr. Leathart in the work, and prevailed on him to buy the picture.

After this year after year passed, but 'Found' was no more heard of. The truth was, any modern interest, any incident of real life or actual passion, any story presenting a possible moral aspect, became more and more alien to Rossetti's mind; he never either would or could finish the picture. Besides Mr. Holman Hunt painted the 'Awakened Conscience.' He at last returned the money he had received for it, and so the transaction terminated. And now, to-day, after his death, it reappears, nearly in its old unfinished state, only with the bridge added in the background, sketched from nature by Mr. Treffy Dunn, attracting the attention of every one by its dramatic power, and as an exception to the mediævalisms and often repeated Danteque inventions to which his natural bias and powers, as well as his early training and education, inclined him. WILLIAM BELL SCOTT.

NOTES FROM ROME.

THE discoveries at Antemne are growing in importance every day, as the reader may judge for himself from the following brief account. Near the fragment of the town wall a cistern or reservoir of water has been discovered, as fresh and neat as if it were the work of the present generation. The opening of the shaft is at the same level with the rough stone pavement of an area—a circular hole 0.61 m. in diameter. The shaft or well descends to a depth of 18 m.—nearly 56 feet; its shape is circular, like the puteal; the upper portion is coated with blocks of stone, the lower portion is hewn out of the solid rock, with holes from space to space, to help the occasional descent of workmen into the cistern. Fifty feet below the level of the ground our explorers have discovered the opening of a cave or recess, made, evidently, to increase the storing powers of the well, and to secure a larger supply of water in case of need.

The opening of the shaft was covered and protected by a group of amphore of Roman manufacture, which shows that the well was kept in constant use to a late period, and only suppressed after the building of the great Roman aqueducts.

Two more wells have been found within the walls of Antemne; one is square, the other of a very irregular shape. They have not been yet explored.

The most important results of the excavations (which are still at the beginning, although they occupy a body of 600 workmen) are the beautiful and rare specimens of the *suppellex* of the Antemnates. The *suppellex* is of a purely Etruscan type and manufacture; cups of black iridated ware (*bucchero*); *bombylia* and *aryballoi* minutely ornamented with red and black lines, flowers, stars, &c., on yellowish ground; pateræ with female heads, &c. These finer specimens are mixed up with fragments of local pottery made by hand and baked in the sun. No "ses grave signatum" has been found; the currency of the Antemnates was the simple "ses rude," of which three pieces have already been secured. I have seen also a piece, larger than usual, nearly three hundred grammes in weight, which I believe to be pure copper. The fibule are plain and without graffiti; the necklace beads are of blackish clay; the lamps are of the most primitive description, a small cup, without cover, with a rough handle on one side. On the 17th of January I witnessed the discovery of a small terra-cotta coffin, 0.40 m. long, 0.25 m. wide, 0.12 m. deep, which contained the following objects: five small bones of an infant, a small fibula of copper, five small cups of black ware, a piece of silex irregularly shaped, and a piece of stone shaped like a leaf, which could be taken for an axe-head were it not of limestone. These finds are a perfect boon to all of us, and the reason needs not to be explained. Many conjectures have been proposed as to the stage of civilization on the banks of the Tiber at the time when Rome was built on the Pallanteum. Some one thought that our ancestors were not far from the age of polished stone; some others proposed the bronze period as the origin of Roman chronology; and, lastly, some believe that the use of iron was not unknown to the early settlers on the seven hills. During the last twelve years, in the lower strata of Roman soil many relics of prehistoric age have been found—flint, bronze, iron implements, archaic pottery, fibule, armille of bronze or copper, and so on. These materials, however, come from every quarter of the town, from the Esquiline, from the line of the Servian walls, from the bed of the Tiber, and their discovery, besides, has not been carefully or exhaustively studied from a paleo-ethnological point of view. The Palatine, the cradle of Rome, the Capitol, and the surrounding valleys are known to contain many such materials; but a thorough exploration of these grounds is still a desideratum. The gap is splendidly filled up by the discoveries of Antemne. Here we have a town, a settlement, contemporary with the foundation of Rome, the life of which was extinguished only a few years later; consequently we may safely assume that the stage of civilization of Antemne represents with a wonderful exactitude the stage of civilization of Rome at the same period. It would be premature to draw at once conclusions from this happy coincidence; our duty for the moment is to watch with the utmost care the results of the explorations at Antemne. It is true that the works are not carried on on scientific principles, they are simply works of fortification; but the turning up of many million cubic feet of soil cannot fail to bring splendid scientific results. The worthy and gallant officers in command of the place are nearly as anxious as we are that their engineering operations should not interfere with the conquests of science.

I have to announce the discovery of the *Vicus Jugarius*. It took place at the beginning of last week, near its junction with the *Sacra Via*, between the north side of the *Basilica Julia* and the south side of the Temple of Saturn. The pavement of the street is not ancient, it is a restoration of the sixth or the seventh century; it is not only irregular and uneven, but nearly two feet higher than its ancient level.

R. LANCiani.

Fine-Art Gossip.

AN important picture by Luca Signorelli has been added to the National Gallery, which we shall describe at the proper time. It is not yet hung in the Gallery.

THE church at Hastings which Mr. Basil Champneys designed for Mr. Coventry Patmore in memory of his late wife is nearly ready. It rises above a lofty and well-lighted crypt erected by other founders and serviceable as a school. Built of the undressed flints of the district, with dressings of hewn sandstone, its extreme length is about 140 ft., and the extreme width 59 ft., of which 23 ft. belong to the nave. The internal height to the crown of the vaulting is 37 ft.; the extreme height of the aisles is 18 ft. In design this work has general resemblance to Howden Church, one of the purest Perpendicular types of structures intended for public worship. The east end is treated as an apse; at the west, facing High Street, the gable comprises a glorified base to a cross rising 21 ft. above the ridge, and passing between the large and graceful windows to rest on a mass of battlemented mouldings above the principal doorway. This front comprises, besides the tracery, niches for statuary, and some carefully thought-out minor elements giving character to the whole. A turret for a sanctus bell is to be built at the east end, and rise 23 ft. above the plain parapets that crown the walls. The clearstory of the nave consists of seven windows, of three lights each, with trefoil tracery in the heads. The apse proper has three windows, the chancel two more windows. Panel tracery occupies the bases of these windows and comprises graceful trefoils. On the north side is a chantry, designed for services commemorative of the dead, the founder, and his family. The tracery of the chantry windows emphasizes the nature of that section, and is of somewhat richer character than the other tracery. One of the striking features of the interior is the original treatment of the vaults of the aisles, which form a quadrant between the nave and the external walls; what may be called a half-barrel vault is thus displayed with great constructional advantage, because it performs the duty ordinarily appropriated to the flying buttresses of a Gothic church. The ribs of the groining have been ingeniously adapted to this arrangement. A good organ balcony is an emphatic feature of the interior of the building. On the whole, this church deserves careful study not only on account of the true economy of its construction, but of its fitness to service and remarkable elegance and simplicity. Although no cost has been spared, twice the outlay would not have ensured a better building.

THE last work of Clésinger, the equestrian statue of General Hoche, one of the four figures of commanders destined for the esplanade of the Invalides, Paris, will probably have a place in the next *Salon*.

THE obituary of the 18th inst. records the death, at Chilworth, near Romsey, in the eighty-third year of his age, of Mr. Richard Cockle Lucas, a once well-known sculptor of monuments and commemorative effigies, some of which, including the 'Dr. Johnson' in Lichfield Cathedral and 'Dr. Isaac Watts' at Southampton, were designed in honour of distinguished men. Mr. Lucas busied himself in an attempt to explain the original arrangement of the sculptures of the Parthenon, and induced the authorities of the

British Museum to admit to the Elgin Room an elaborate model intended to illustrate his views. It was long since removed, we believe. Having, by the influence of his patron Lord Palmerston, obtained a pension of 150*l.* per annum on the Civil List, Mr. Lucas devoted his leisure to the practice of etching, in which he had some proficiency, and to writing on art and other subjects suited to a fluent pen and ready wit. His 'Remarks on the Parthenon' was published in 1845. His house at Chilworth was designed according to his own views, and formed the subject of an essay enriched with seventeen etchings by himself, and produced in 1870.

THE twenty-second annual exhibition of the Glasgow Institute of the Fine Arts opens on Monday week. The press view takes place on Saturday next.

FOUR new panels, representing episodes in the life of "La Bergère de Nanterre," have been opened in the Panthéon, Paris.

THE death is announced of the well-known Belgian sculptor G. Geefs, who executed during his life a great amount of work. He was employed by the Belgian Government to erect in the Place des Martyrs at Brussels a monument in honour of those citizens who fell in the struggle for independence, 1830. In the church of St. Gudule are his monuments of Count F. de Merode and General Belliard, who perished in the same struggle. Established by the success of these works, M. Geefs produced a long list of statues and memorial sculptures, including 'Geneviève de Brabant,' 'Francesca di Rimini,' 'Melancholy,' 'La Fille du Pêcheur,' 'Prayer,' 'St. John,' 'Sleeping Children' (the property of Queen Victoria), 'The Lion in Love' (a group), 'Rubens' (at Antwerp), 'Grétry,' 'Malibran' (on her tomb at Laeken), 'Leopold I.' (in the Palais National, Brussels), 'Charlemagne' (at Maestricht), the bas-reliefs representing incidents in the life of St. Hubert (placed in the church in the Ardennes by order of the late King of the Belgians when he restored that ancient edifice), 'Cupid,' 'Paul and Virginia,' and a considerable number of portrait figures and busts. Casts from the 'Rubens,' 'Malibran,' and 'St. Hubert' bas-reliefs are in the Crystal Palace; 'King Leopold' was at the Exposition Universelle, Paris, 1857; 'Geneviève' was at the International Exhibition, 1862. The colossal equestrian group of Godfrey of Bouillon, which impressed the public at the Great Exhibition, 1851, was the work of M. Joseph Geefs, the brother and pupil of the deceased sculptor. The works of the latter artist are not models of severe style; they are over-demonstrative, and their contours are more full than refined. On the other hand, they are generally spontaneous in conception, expressive of the subjects, and animated. M. G. Geefs obtained a gold medal in Paris, 1841; became a Knight of the Order of Leopold in 1842, an officer in 1859, a Knight of the Legion of Honour in 1844; and obtained a second-class medal for sculpture at the Exposition Universelle, Paris, 1855. He was a frequent contributor to the *Salons*.

TELEGRAMS from Paris announce the death of M. Gustave Doré, the renowned designer. For the present we cannot say more than that, while he undoubtedly had great genius, he had also singular deficiencies. At one moment he designed like a wizard of incomprehensible power, at another time like a mountebank who cared so little for his art that he could indulge in the roughest tumbling. Essentially melodramatic, his invention knew few restraints of high and fine taste; and vigorous, original, and profoundly poetic as he was, he wasted his powers on unsuitable tasks. He illustrated the Bible without studying it, and English literature with little, if any knowledge of our language and tastes. Undoubtedly his best work is the 'Contes Drolatiques.' The Wandering Jew, Rabelais, Don Quixote, Perrault, Chateaubriand, Baron

Munchausen, Dante, Milton, the Bible, and 'The Idyls of the King' marked the grades in a constantly descending scale of genius and power. His reputation was ruined in the eyes of artists by the pictures of which we have had more than enough in New Bond Street and in the *Salon*. Some of his sculptures are very effective, but unsplendourful.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Monday Popular Concerts.
ROYAL ACADEMY CONCERT-ROOM.—Mr. Holmes's Musical Evenings.

THE first important novelty of Mr. Arthur Chappell's present season was included in the programme of last Monday's concert. The high estimation in which Brahms is held in this country renders it a matter of course that every new work from his pen is brought to a hearing with as little delay as possible. During the past week we have had two performances of his recently published Trio in c, Op. 87, and one of his String Quintet, Op. 88. This readiness to introduce to public notice every fresh utterance of a representative German composer affords some evidence of our musical progress, since it is a feeling inspired solely by respect for genius, and has nothing of that personal element which was so powerful in the instance of Mendelssohn. Further, there is little in the music of Brahms to attract the popular ear, while even to musicians his involved method of expression and the wholly subjective style of his writing are at the outset repellent rather than inviting. Report from Germany spoke favourably of his new chamber works in respect of clearness and general intelligibility of detail, and, as compared with some other recent compositions from the same source, the rumour may be said to have been correct. In its general outline the Trio in c is as well defined, and adheres as strictly to classical models, as the most rigid purist could desire. It is only in the elaboration of details and the peculiar use made of the subject-matter that Brahms's individuality is strongly exemplified. The opening movement is bold, vigorous, and straightforward. The subjects are not particularly striking, but they are well contrasted, and, of course, are developed with consummate skill, the peroration being especially effective. The next movement, *andante*, in a minor, will probably be the favourite of the work. It consists of a rather wild but beautiful melody, on which is built a series of five clever variations. To say that the *scherzo*, in c minor, is sombre sounds like a contradiction in terms, but it is certainly lacking in brightness and geniality. It is set off, however, by a graceful and melodious trio in the major key, in excellent contrast to the principal movement. The *finale* is in the same broad, energetic style as the first movement, but is more brilliantly written for all the instruments. Here it may be noted that throughout the pianoforte part shows more consideration for the convenience of the player and is more generally effective than was the case in the Concerto in b flat which recently came under our notice. Though Brahms's Trio in c is a somewhat unequal work, and reveals no new phase of its composer's genius, it is quite worthy of his reputation, and is not so

laboured and obscure as some of his larger works. As a matter of course, it received full justice at the hands of Mr. Charles Halle, Madame Néruda, and Signor Piatti, and it was very warmly received, the beautiful *andante* being especially applauded. The programme likewise contained Haydn's Quartet in b flat, Op. 64, No. 5; Beethoven's Sonata in a, Op. 96, for piano and violin; and Beethoven's Sonata in f sharp, Op. 78. Miss Thudichum was the vocalist.

The first of Mr. Henry Holmes's new series of Musical Evenings on Wednesday was signaled by the production of Brahms's String Quintet in f, Op. 88. This work has the peculiarity of being in only three movements; but, as if to compensate for the loss of an entire section, the middle movement is a curious combination of a slow movement and a *scherzo*. Brahms has put forth some of his best ideas in the opening *allegro*, the subjects of which are frank and pleasing, and the development at once clear and masterly. Special note may be made of the admirable way in which the return of the first subject is managed after the working out and the very original peroration of the movement. The next section commences *grave ed appassionato* in the remote key of c sharp minor, but this is twice interrupted by a lively episode in A. When the *grave* movement is resumed for the third time it is developed and finally closes in A. This patchy construction gives rather an uncomfortable effect to the music, but the writing is extremely clever, and in parts very impressive. The influence of Beethoven, and especially of his Quartet in c, Op. 59, is strongly perceptible in the *finale*, *allegro energico*. It is a brief, bustling movement, and unusually bright and genial for Brahms, but the wealth of contrapuntal device is thoroughly characteristic of the composer. This is true in a measure of the whole work, the subject-matter being divided with the utmost impartiality among all the instruments. The Quintet in f was worthily performed by Messrs. Holmes, Frye Parker, A. Gibson, H. Hill, and E. Howell. Beethoven's 'Kreutzer' Sonata for pianoforte and violin, with Madame Haas at the pianoforte, and Mozart's Quartet in d, No. 10, constituted the remainder of the programme.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE magnificent edition of Mozart's works now in course of publication has naturally had the effect of calling the attention of musicians to many fine examples of his genius which had been forgotten, or at least neglected, owing to time and circumstance. For many years the fame of the composer may be said to have rested upon the frequent performance of a few representative works, while an enormous mass of compositions, principally of the Salzburg period, was known only to collectors of scores and musical antiquaries. It was during the time when the master was pursuing his life of drudgery and humiliation under the odious Archbishop of Salzburg that he received a commission to write the incidental music to a drama entitled 'King Thamos,' by Baron von Gebler, an amateur theatrical reformer of Vienna. The story of the play is puerile, if not absurd; but Mozart's intense desire to test his skill in dramatic music caused him to approach his task with avidity; and though the piece failed on its merits, his share in it was destined to survive, partially, and in another form. It was not generally known, at any rate until recently, that

the three grand Latin motets, "Splendente te, Deus," "Deus, tibi laus et honor," and "Ne pulvis et cinis," were originally composed as hymns to the sun in an Egyptian drama. They are far more brilliant and vigorous than Mozart's church music of the same period, and the accompaniments must have been considered strikingly bold and independent at the time. They are scored for the full modern orchestra, clarinets excepted, and the free use of the brass requires, to secure a proper balance, a larger mass of strings than is usually necessary in Mozart's music. The splendour of his genius is, indeed, well exemplified in these choruses. As Jahn forcibly says: "Let any one place those earlier works in which the voices supply the harmonies to a continuous violin passage and a basso continuo side by side with these hymns, where an independent chorus, complete in itself, is united with an equally independent and carefully arranged orchestra, so as to form a compact and solid whole, and what an extraordinary progress is apparent!" The *entr'actes* in 'King Thamos' are, of course, dramatic music in a more exclusive sense, and as such must inevitably suffer to some extent by performance in the concert-room. The aim of the composer was to offer a commentary on the stage work just concluded, and to prepare the spectator for what was to come. In one instance he gives super-descriptions to certain phrases—a strange foreshadowing of the *Leitmotive* system—and in another he illustrates a coming monologue by a series of detached phrases, heading each with a few words from the text of the drama. But though the mind has to supply a great deal which the music in itself is unable to express, these *entr'actes* are highly interesting, and bear distinct traces of the hand that afterwards penned the statue music in 'Don Juan.' The revival of the entire work is one of many achievements of which the Hackney society may feel proud. In judging of the performance it is necessary to bear in mind that the executants must have been fatigued by a rendering on the same evening of Cherubini's great Mass in D. That magnificent but most exacting work received a very fine interpretation, the principals, band, and chorus being equally well up to their duties. It is only fair to the choir to say that very little trace of exhaustion was perceptible in their share of the 'King Thamos' music, but the orchestra left a good deal to desire. Some false entries were noticeable, and there was a conspicuous lack of delicacy in the wind, and to a less extent in the strings. The soloists of the evening were Miss Eleanor Farnol, Madame Clara West, Miss Orridge, and Messrs. Bernard Lane, A. J. Neale, and Lucas Williams. Mr. Ebenezer Prout conducted. H. F. F.

Musical Gossip.

'ELIJAH' will be performed by Mr. Willing's choir on Tuesday evening next at St. James's Hall. The principal vocalists engaged are Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. F. King.

On Thursday evening, being the anniversary of the birthday of Robert Burns, the usual concerts of Scotch music were given in St. James's and the Albert Hall. At the former Mr. Lambeth's select choir from Glasgow appeared, while at the latter the programme included, oddly enough, the garden scene from Gounod's 'Faust,' which was announced to be given in costume by Madame Marie Roze, Mr. Vernon Rigby, and Mr. Barrington Foote.

MR. E. DANNREUTHER announces a new series of musical performances to be given during the months of February and March. As usual, his programmes are of more than average interest. Among the chief novelties to be heard will be Brahms's new trio and quintet, a trio for strings by Heinrich v. Herzogenberg, and a pianoforte quartet just published by Mr. Hubert Parry.

At Mr. Charles Halle's fourteenth concert, given at the Free Trade Hall, Manchester, on Thursday, the programme consisted of the first act of Gluck's 'Alceste' and Bennett's 'Woman of Samaria.'

MISS ANNIE GLEN gave an evening concert at the Steinway Hall on Thursday last.

MR. HIPKINS writes:—"You have kindly mentioned with approval in your current number my article in a contemporary on the musical instruments in Rossetti's pictures which are now at the Royal Academy. It is not, however, in the excellent journal you have named, but in a newer claimant for musical suffrages, entitled the *Musical Review*. As I purpose taking advantage of your recommendation that I should continue my notes in the supplementary exhibition of Rossetti's works now on view at the Burlington Club, I shall be glad, on behalf of any who are interested in the subject, if you will make the correction."

THE Conservatorium of Music at Leipzig will celebrate its fortieth anniversary in April next. It was founded in 1843, under the direction of Mendelssohn, and has numbered among its celebrated professors Moscheles, Hauptmann, E. F. Richter, Klengel, Plaidy, Ferdinand David, and Reinecke.

A NEW conservatorium of music is to be opened in April at Sondershausen. Herr Carl Schröder will be the director.

THE Berlin papers speak in enthusiastic terms of the playing of Mr. Eugène D'Albert, who lately gave a concert in that city. It is said that Liszt, with whom he has been studying, speaks of him as "a second Tausig."

DRAMA

THE WEEK.

STRAND.—'The Comedy of Errors.' By Shakspeare. Played in Three Acts.

HAYMARKET.—Revival of 'Caste,' a Comedy in Three Acts. By T. W. Robertson.

ADELPHI.—Revival of Alfred Tennyson's 'Dora.' Dramatized in Three Acts by Charles Reade.

CLOSER and more respectful attention to the text would give the revival of 'The Comedy of Errors' at the Strand Theatre a claim upon students no less strong than that it possesses upon seekers after amusement. No such reverence as is felt for the text of 'Hamlet' or 'Lear' is requisite in the case of a piece the sole purpose of which is to produce laughter. So far as regards omissions, moreover, the excuse may be made that large portions of the dialogue of 'The Comedy of Errors' are unfitted for delivery before a modern audience. Interpolations stand, however, upon a different footing from omissions. They have, it is true, been tolerated in serious works during more than two centuries. Now, however, they are subjected to a close scrutiny, and very good reason must be advanced for their introduction or retention. The fact which has to be chronicled is that the passages which at the Strand move the loudest laughter and applause are not to be found in any version of the play. In other respects the revival is the best the present generation has seen. The heresy that it is desirable to make the twin Dromios so much alike as to bewilder the audience is not shared by Mr. Clarke. In the light himself, the spectator sees and laughs at the perplexities of those upon the stage. Could by any chance twin actors be found resembling each other so closely as to defy detection, the employment of these would lead to bewilderment rather than enjoyment in the playgoer. The amount of resemblance between Mr. Clarke, who plays

Dromio of Syracuse, and Mr. Paulton, who appears as Dromio of Ephesus, is not strong. When backed up by identity of costume and similarity of gesture it proves adequate. Mr. Clarke is the best representative of Dromio that the present generation has seen. Assuming a grotesqueness of walk and gesture which carries us back to the period of classical comedy and recalls also familiar representations of Æsop, he shows us the slave, servile in demeanour and mordant in language, oscillating between the poles of over-familiarity and abject submission. A quick succession of conjectures flits across his face. Driven by a beating from the notion that the whole is a joke of his master, and thrown upon the sea of speculation, he gathers into his face the light of an explanation to be oracularly expounded. In presence of some new change of the kaleidoscope it becomes futile, however, and the light fades away, leaving the old blank look of bewilderment. That Mr. Clarke would be an admirable Launce, and that, indeed, most characters of Shakspearean clowns are within his reach, are convictions forced upon us by this performance. Mr. Paulton succeeds in catching, as Dromio of Ephesus, a fair measure of the spirit of his more travelled brother. In the remaining characters the acting is fairly satisfactory, and the entire revival comes nearer to the ideal of the student than performances of Shakspeare which have had far more *éclat*. To the effectiveness of the representation the picturesqueness and beauty of the scenery and of the dresses, designed by the Hon. Lewis Wingfield, largely contribute.

'Caste,' now revived at the Haymarket Theatre for the last time before passing out of the hands of the Bancrofts, proves to have more genuine vitality than any other of Robertson's comedies. Its hold upon the public is still strong, and its pictures of social contrasts, though not free from caricature, produce abundant laughter. That it will remain for any length of time an acting play is not probable. Clever as it is—and much of its dialogue is singularly happy—it is artificial and wanting in real dramatic quality. Quotations new at the time and happily enough introduced have grown hackneyed and jejune, and the well-conceived characters are over-elaborated. By assuming the character of Polly Eccles, the brightest in her mirthful repertory, Mrs. Bancroft guarantees the success of the present revival. No piece of acting the modern stage has seen is more triumphantly bright and saucy than this, or more plenary inspired by the spirit of comedy. Mr. Bancroft's Hawtree is also one of that actor's best performances. Among the new-comers the place of honour belongs to Mr. David James, whose Eccles is an advance upon that of George Honey, the original exponent. Honey stamped upon the character the physiognomy it must always bear. He lacked, however, that high quality of unction of which Mr. James has abundance, and his performance was less mellow than that of his successor. The general performance, though highly creditable, is much too slow. It begets a desire to push the action along. The tendency to slowness, like that to exaggeration, is an outcome in England of frequent representations. In no other country is it necessary to be thus

deliberate in order to be impressive. 'Caste' has done its work. Mr. and Mrs. Bancroft are, on the whole, to be congratulated on the turn of affairs which drives them to new pastures.

Mr. Reade's drama of 'Dora,' founded upon the idyl of the Laureate, which is itself drawn from a sketch in 'Our Village' by Miss Mitford, has been revived at the Adelphi, the scene of its first production. When, on the 1st of June, 1867, this sympathetic but rather lumbering piece saw the light it owed much to the interpretation, Miss Kate Terry, then on the point of retiring, playing Dora, and Mr. Henry Neville Farmer Allan. Very moderate was the success that attended it. Under the changed conditions now brought about, with scenical illustrations which are very pretty and pastoral, with musical accessories arranged by himself, and with an entirely new cast, Mr. Reade once more puts his piece before the public. The change is not wholly advantageous. Miss Sophie Eyre plays the heroine with sincerity that recalls the acting of Miss Henrietta Hodson; Mr. Charles Warner displays genuine, if not too well-regulated power as Farmer Allan; and Mr. E. H. Brooke is satisfactory as William Allan. Mr. William Rignold fails, however, to look the character of Luke Bloomfield; and other characters are not too successful. So late, meanwhile, does the piece commence, the audience is weary long before the termination is reached. There is solid merit in 'Dora.' It gives the idea, however, of having an armament in excess of its strength, and suggests a merchant craft which has, to meet some emergency, been turned into a man-of-war. Whether the second voyage will be more fortunate than the first remains to be seen.

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